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No. 12
Apr 1994

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The Writer Without Fear! ©MEG

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More than a comic… more than an action figure… Captain Action is a 'sandbox icon'! ©DC

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Danger, Danger, Warning, Warning! Dr. Smith and Will Robinson are more collectible than ever! ©Western

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Issue Number 12, April, 1994

Printed in USA.

Who's Jack Kirby, Dad?

LETTER FROM THE EDITOR

While many collectors fondly remember their earliest contact with the great Jack Kirby in the pages of Fantastic Four #1, my first realization of the great man was a few years earlier in Showcase #6. It was late 1956 and all comic books pretty much looked alike to my seven year old brain. Except somehow, this first Challengers Of The Unknown was radically different than any other DC book! I couldn't understand why the story kept sweeping me along, panel by panel, page after page, at a breakneck pace. This was such a departure from the DC "look" of Superman or Batman or J'onn J'onzz or Wonder Woman or... well, anything! I'd never seen a hero team before. I'd never seen a book length story before. I'd never seen Kirby before!

I finally met the great man for the first time at the San Diego Comic Convention during the mid 1970s. As usual, he was deluged with hundreds of fans all wanting their little share of his greatness, and he was running late for a party in his honor back at his hotel. As the crowd finally dissipated, he turned his gaze towards me, lowered his cigar, smiled big and said "Shel tells me your whole family collects comics books." This giant of the industry always seemed to take an interest in us (collectors)... I still have never figured out the secret technique he used to remember so many names and faces. I thought I'd died an gone to heaven when he finished our five minute conversation by referring to me by my first name.

It seems I saw Jack at nearly every comic related event from then on. And on every occasion he somehow had time to talk, reminisce about, and share his vast history. Jack educated us about how comics were made right from the start in the 1930s. He helped put comic book history into perspective, some that few could (or would) help fans do. Jack Kirby had a passion for comics that was infectious. I could never go away from one of our discussions without being really enthusiastic about the hobby of collecting and the magic of the medium itself. I still carry that passion and magic with me today.

Almost two decades later at the the 1993 San Diego con, I had the distinct privilege to interview Jack for the Overstreet Video. He seemed frail and understandably tired. Yet all during the interview I couldn't help thinking "he's still got it!." Jack's still got that special, undefinable quality that stops you in your tracks, whether your listening reverently to his wonderful stories, or hypnotized by his incredible art...

That's why when Michael Naiman called to tell me of Jack's death on Sunday, I was filled with that feeling you get when you know something really important is over. Later that day, I was explaining my depression to my wife when my son asked "who was Jack Kirby Dad?"

"Jack was a very important man... I said calmly. "He was a great artist and writer... and a pioneer... and an innovator... a true genius." Then I stopped, and rephrased my explanation the way Jack would have wanted me to.

I smiled and said "Jack Kirby drew the neatest comic books you ever saw!"

Gary

Gary M. Carter

OVERSTREET COMIC BOOK MONTHLY

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the COMIC BOOK MARKETPLACE!

BY ERIK ANDRESEN

HONEST AL'S MARKETING SEMINAR!
TIMES IS TUFF IN THE COMICS BIZ. NEW PRODUCT COSTS A FORTUNE AND MORE SHOPS OPEN EVERY SECOND!
ME - I'M DOING GREAT 'CAUSE NOW I CHARGE FER SERVICES US DEALERS USED TO DO FER FREE! AND YOU SHOULD TOO!
CHARGE PARENTS WHO LEAVE THEIR KIDS AT YOUR STORE FOR BABYSITTING.
THANKS FOR LOOKING AFTER JOHNNY!
YEAH. SURE. GIMME A BUCK.
CHARGE PEOPLE TO LISTEN TO WHAT THEY USED TO HAVE BUT DON'T ANYMORE.
THEN MY MOM THREW OUT ACTION #1.
TOO BAD. GIMME A BUCK.
CHARGE NEW COLLECTORS TO HEAR HOW MINT THEIR COMICS ARE.
MY SPAWN #15 IS PERFECT! I STORE IT IN A FIRE-PROOF VAULT!
GREAT. GIMME A BUCK.
CHARGE OLD-TIME COLLECTORS TO HEAR WHAT THEY COULD'VE BOUGHT BUT DIDN'T.
THEN IN 1978, I SAW HULK #181 FOR 10¢ BUT I GOT A COPY OF MILLIE THE MODEL INSTEAD.
UH HUH. GIMME A BUCK.
CHARGE AN APPRAISAL FEE TO PEOPLE WHO WON'T SELL THEIR STUFF BUT WANT TO KNOW WHAT YOU'D GIVE FOR IT ANYWAY.
WHAT WOULD YOU PAY FOR A PERFECT MINT SPAWN #15 FROM A FIRE-PROOF VAULT?
ABOUT 50¢. GIMME A BUCK.
SO THERE YA HAVE IT FOLKS. WITH A LITTLE EXTRA CARE, US DEALERS CAN WEATHER THE STORM AND PROFIT IN THE COMING TIMES. BY THE WAY, YOU OWE ME A BUCK FOR READING THIS!
©1994 Erik Andresen

Tired of wading through the barrage of supposedly hot comics, only to find they really weren't that great? Having trouble finding a comic to actually read? Look no further… every month these pages will be filled with the best of comics' recent offerings. So without further adieu…

Doctor Strange #63 (Marvel) - New writer David Quinn has drop kicked Marvel's sorcerer supreme on his ear and given the reader a sharp jolt to the brain. The sinister Dr. Stevens (the enigmatic and frightening entity known only as Strange) and the Doc that we all know (a rattled and broken mess), all weave together to form a story that leaves the reader slightly bewildered but begging for more! My only complaint with this title (up until now) was that the art wasn't on par with the writing. Guest (and hopefully, permanent) artist, Max Douglas, changes this with a wonderfully detailed and gothic style which pulls the reader into the already captivating story.

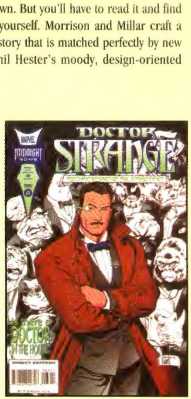
Swamp Thing #140 (DC) - It's all been a dream! At least that's what co-writers Grant Morrison and Mark Millar want us to believe. Alec Holland wakes up in a South American hospital after having a "bad trip" from a newly discovered hallucinogen he discovered. He remembers believing he was an earth elemental and fought for the planet... but none of it was real. Meanwhile, back in New Orleans, Abby Arcane has an amazing dream of her own. But you'll have to read it and find out for yourself. Morrison and Millar craft a superb story that is matched perfectly by new artist Phil Hester's moody, design-oriented style.

Miracleman #24 (Eclipse) - Okay, okay! I know! This book came out several months ago and it's just now showing up here. Neil Gaiman and Mark Buckingham picked up where Alan Moore left off, and show us that utopia (as created by an all-powerful superhero) is not everything it's cracked up to be. The story takes a decidedly different look at what it means to be a superhuman… and what relationships are like between beings who can push over buildings and change the course of rivers. Gaiman's writing, combined with excellent artwork, provides an extremely readable story with a unique psychological outlook.

X #1 (Dark Horse) - No, there are no mutants in this, just a masked vigilante that looks like a leather lover's dream come true. Based in the "Comics' Greatest World" city of Arcadia, X has decided to clean up his hometown... no matter who or what stands in his way. Veteran comics scripter Steven Grant somehow makes the character (who is a complete cypher) an engaging one. The city and it's evil truly seem dangerous and X's devotion to his vendetta even more understandable because of it. Artist Doug Mankhe delineates the city and the characters in a sharp realistic style that complements the tone of the story. Dark Horse is on to something here…

The Power of Shazam! (DC) - Goofy, silly, old fashioned... these are all adjectives that many modern comic fans use to described "the big red cheese" himself, Captain Marvel. Jerry Ordway, evidently, doesn't buy into any of this… as evidenced by this wonderful, full color, graphic album that updates the good Captain while maintaining him in his 1940's milieu. Familiar characters like Cap, Black Adam, Uncle Dudley, and Mr. Tawky Tawny all make appearances, but not the way you might expect! To reveal much about this book would take away from the joy of experiencing it all for yourself... but the Power of this Shazam will blow you away!

Palooka-Ville #4 (Drawn & Quarterly) - Autobiographical comics seem to be becoming a trend these days and, as is the case with most trends, the majority of people who jump on the bandwagon are lame impostors. This is not the case, however, with Canadian cartoonist Seth... his autobio-book, Palooka-Ville, is one of the more graceful-looking, and easy-reading books around today. With an art style very reminiscent of New Yorker Magazine cartoonists and a relaxed and engaging storytelling sense, Seth has crafted a book that is a joy to read and a wonder to look at.



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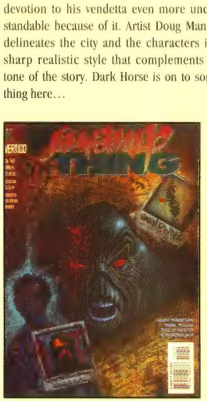

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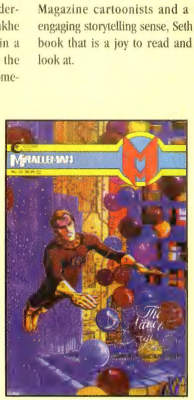


© Neil Gaiman

by Nick Wyche

© DC

Way-Out Strips #1 (Fantagraphics Books) - Starting things off with a letter-boxed cover is a sure-fire way of letting the reader know that this book is something else... and something else it is! Cartoonist Carol Swain has come to comics from painting and with a serious interest in movies. Her influences are obvious in her stories like "Looney Tune Life" where we are introduced to a street performer and gives the reader a snippet of his life. Rendered in charcoal and ink, Swain's work is something which is almost experienced as well as read.

Flash #89 (DC) - Waaay waaay back when, I reviewed this title primarily because of the great art by Mike Wieringo. This month I also realized that it's not just Mike's art that makes this book such a great read every month. Writer Mark Waid is also an incredible talent! Waid tells the story of an insecure super-hero who is literally being sued for "not being good enough." Writer Waid has achieved what many comic pros are still struggling to achieve... characters that readers really care about!

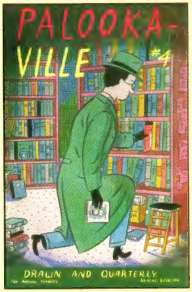
Sputnik #1 (Black Eye Productions) - I mentioned once before that I felt that you get more bang for your buck with many anthology comics, and Sputnik definitely falls into this category. With work by cartoonists like Jay Stephens, Adrian Tomine, and Dylan Horrocks (whose work I've recommended previously), this magazine format comics slick, intelligent, and poised to make a big impact on the business with it's cross-market potential! It even comes with a vinyl 45 single!

The Cheque, Mate (Fantagraphics Books) - It seems almost everything put out by the amazing Eddie Campbell shows up in this column sooner or later! This magazine, which reprints several miscellaneous strip by Campbell, was released a few months ago and is well worth the trip through the back issue bins to find! Campbell is, in my opinion, one of the modern geniuses working in the comics medium today. With his laconic and insightful writing, wicked sense of humor, and deceptively "crude-looking" drawings, Campbell makes this book a real gem from start to finish. ·●·

Extra! Extra! Extra!

I spoke recently to Adrian Tomine whose mini-comic **Optic Nerve** was reviewed in this column a couple of months ago. He indicated that a goodly number of Overstreet readers contacted him and ordered his books. So here's another hot tip... If you've enjoyed Optic Nerve, give Ariel Bordeaux's **Deep Girl** a try. You'll find her address in the back of Optic Nerve #6. It may shock and offend a little, but her work is never boring. High marks on Ariel's book!

© Dark Horse



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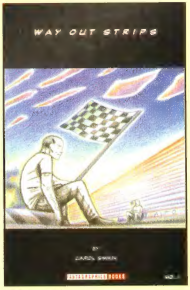

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RENEGAR REPORT

by Mike Renegar — *Keeping an eye on comics!* — Vol. 1 • No. 3 • Apr, 1994

© MEG/Archie

You Heard it Hear First!

Archie and the Punisher to crossover... Yes, that lovable, girl chasing teen-ager from Riverdale High will meet Marvel's Mighty Man of Vengeance, The Punisher. The crossover, **The Punisher meets Archie**, will be a 48 page one-shot and features two different covers. The Marvel version will be a foil enhanced "Marvel Type" cover and the Archie version will have a non-enhanced "Archie Style" cover. The story behind the book is a simple one. A hit man for the mob is about to turn state's evidence when all of a sudden he splits! The Punisher begins to track him down. The only problem is that the hit man looks like Archie Andrews! With the Punisher, the mob and local authorities looking for him, Archie tries to hide out in Riverdale! The book will arrive in shops on June 14 and will have cover prices of $3.95(enhanced) and $2.95(regular) and no ads. Hmmm... now let me get this straight. The Punisher and Archie? Who knows maybe next year the X-men will join forces with Jughead and Moose to save the world... or how about: Miss Grundy vs. Ghost Rider, Betty & Veronica vs. Galactus, Big Ethel vs. Cable or Strife (or whoever he is...), Pop Tate vs. Wolverine, or even Josie and The Pussycats vs. Carnage!

Bart Sears to Help Dagger to Get Facelift!

Dagger will be sporting a "new look" this Summer when the company revamps the artwork and storylines. Dagger will be acquiring help from comic greats like Bart Sears (Turok), Mike Grell (Shaman's Tears) and Rich Buckler, Sr. (Deathlock). Sears will be helping in the designing of different characters as well as doing the cover art for "Crona", the most powerful hero in the Dagger universe. Mike Grell is designing "Dreadknight", a new title releasing in the Summer and Rich Buckler, Sr. will pencil "The Mavericks". Dagger believes that with established artists and writers more people will recognize Dagger as a serious company.

Blackwulf to be Marvel's All-New Super Hero Team!

For the first time in years, Marvel will be introducing an all-new super hero team made up of all-new heroes. The series, called Blackwulf, is about the son of a leader of an genetically unstable race who wants to destroy humanity. The on-going series will be penciled by Angel Medina (Warlock and the Infinity Watch) with scripts by Glenn Herdling (Namor). The book, which will ship in April, has a price of $2.50 and features an enhanced cover.

© MEG

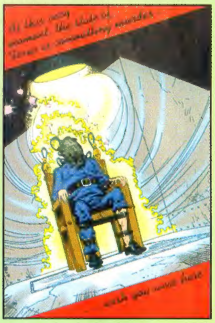
Extreme to Sponsor "MTV Trashed" Game Show!

Extreme will be branching out in new markets on weeknights at 6:30 where they will sponsor MTV Trashed. This is one of the ways Extreme hopes to expand the direct market through mass market promotions and advertisements. Extreme is committed to expanding the direct market and encouraging new collectors and readers. "We (Extreme) hope to influence new viewers and bring new collectors into every store across America," said Promotions and Marketing Director Matt Hawkins. Some of the prizes include Extreme skateboards, Extreme apparel, Youngblood Animation Cels and limited edition autographed books. Hey, now there's something good to watch on Monday.

Youngblood... The Video Game!

If you thought **Mortal Kombat** was good, wait till you see the Youngblood game. The Acclaim company, makers of **Mortal Kombat**, have just finished a deal with Extreme to bring the Youngblood series to the video arena. Details are sketchy, but the release date promises to be soon. Boy, is it just me or are these Extreme guys busy or what!

Do you remember...



© DC

June 1990 (Shade The Changing Man begins!)

RENEGAR REPORT

© DC

DC/Milestones to "Collide" in First Crossover!

Two worlds! Two Universes! Both on a deadly collision course because of one mailman! Yes, the DC Universe will meet Milestone's Dakota Universe in an immense 14 part crossover event featuring some of the greatest heroes from both world's. One mailman is having dreams of intense pressure, and being pursued by monsters and other nightmares. The only problem is that these dreams are linked to his other personality in the other universe! When Fred the mailman seeks help with dream researchers, he sets about changes that could destroy both universes. The "World's Collide" storyline will begin in Superman: Man of Steel #35 and crossover through the other titles concluding in the 48 page special World's Collide #1. The cover features a wrap around cover that includes those cool vinyl clings.

German Scrooge Plants Bombs!

Overstreet Pricing editor, Michael Naiman, turned in the following story:

For the past 18 months German police have been unsuccessfully hunting a bomb-planting extortionist whose nick name is "Dagobert"-the German name for Uncle Scrooge. Nearly 30 attempts to capture the blackmailer have proven futile. Elusive, cunning and resourceful, Dagobert has used electronic voice simulators, led police on high speed chases and has popped out of manhole covers in an attempt to grab his bounty and then escaped through the Berlin sewers. Another time he has called police from a telephone booth located across from a school named after Walt Disney. Members of the German society called DONALD, a German acronym for the Organization of Non-commercial Supporters of Donaldism (a group devoted to the study of Donald Duck comics) say that there are parallels to the criminal's current capers that can be found in the 6,000 pages of Uncle Scrooge comics drawn by former Disney artist Carl Barks, now 92 years old. Barks is planning a June-July 1994 European tour which will include Germany. Barks has commented "This person acts more like my Flintheart Glomgold character. Flintheart (the World's Second Richest Duck) received his riches through ill gotten gains. Uncle Scrooge made his money 'square' through hard work."

Dagobert seems to be employing techniques that the Beagle Boys have used to attempt to get their hands on Scrooge's millions. Donaldist member Hans Aust predicts a future strike may take place in a church, based on the story called The Phantom of Notre Duck. While surveys have indicated that citizens have a "hidden sympathy" for the cunning extortionist, in reality, Dagobert is a dangerous person, setting off real bombs that might jeopardize real people. Police officials hope that Dagobert will call off his risky pranks before his cartoonish plots backfire and someone gets hurt.

LOS ANGELES McQUAKE REPORT

Disney Art Editions is happy to report that Carl Barks' new money bin oil painting, "Rich Finds at Inventory Time", miraculously survived the Northridge Quake of January 17th. Received in Los Angeles only 24 hours before the Big One, the extra large 28" X 35" painting (representing five months worth of work) flew straight up into the air and landed back from where it was launched—unharmed! The presold ($200,000.00) oil painting's owner was relieved to discover that the painting had been placed flat onto a special work table awaiting further photographic work. Barks was unable to communicate with the Disney studios for over three days amid the chaos and communications problems that followed the quake. After digging out from the ensuing mess in the studio, Disney officials were astounded that the still drying painting was unharmed. Commented Barks, "...perhaps some of Gladstone Gander's luck has finally rubbed off on me!"

© WDC

RENEGAR REPORT

Renegar's Required Reading

The Books of Magic TPB DC (Mature Readers)

Should you make time to read this book? Okay, what if I said... Neil Gaiman. Bet that got your attention. Anyway, this book is full of gorgeous illustrations, cool characters, and incredible stories. The storyline revolves around a young boy who is introduced to the possibilities of Magic and it's effect on his future. The series contains an all-star Vertigo line-up which includes The Stranger, Dr. Occult (He'll have a Vertigo one shot book later this year), John Constantine, and even Sandman. It also has a intriguing plot and a cameo of my favorite "obscure" pre Silver Age character... Dr. Terrence Thirteen, THE GHOST BREAKER! DC plans to release the Books Of Magic monthly series later on in the year, so get this book now.

© DC

© MEG

Marvels

Marvel (4-issue Mini-series)

If you haven't picked up this series yet... you'll be the only one on your block who doesn't have one! Seriously, I think this has to be the best thing Marvel has done in years. The first book details the origin of the Golden Age Human Torch, and the second book recaps many Marvel milestones. The unique twist to this series is that the stories are told from the perspective of a news reporter. The books contain incredible painted art and the style of writing leaves the reader speechless and begging for more.

© MEG

Oringal Art Pick of the Month

Well, the "Man Hunt" is out for graphic artist Dave Fontain from Attleboro Massachusetts. Great job!

Here's a Sneak Peek at the New Flintstones Card from Topps © Universal, Amblin, Hanna-Barbera

Quesada Leaves Ninjak!

Overstreet just received the following open letter to fandom from Ninjak artist Joe Quesada:

EXTRA!

Dear Fandom,

"I want to apologize for two incidents that have occurred in the past few days, both stemming from the weekend's New York Comic Book Spectacular.

At the show a great many fans waiting in line for my autograph were disbursed by security guards. They were told that Jimmy Palmiotti and myself were not feeling well, and wouldn't be at the convention that day. In fact, Jimmy and I were on a panel up until a half hour before our scheduled signing time. Apparently, the guards overheard an anonymous phone call that conveyed this completely inaccurate information. Our apologies to anyone who did not get an autograph or was otherwise inconvenienced.

The second incident is more important and much more complicated.

It is with deepest regret that events of the past few days have made it impossible for me to continue to work for Valiant. I want to apologize to retailers and fans who were looking forward to my work on Ninjak and placing their orders accordingly. My final issue will be #3.

I always intended to pencil the first six issues of Ninjak, as well as Ninjak #0, and I have operated in good faith. When I appeared at the New York Comic Book Spectacular over the weekend, I sat at the Valiant booth, where I signed comics for hundreds of fans, helping to draw attention to their booth and their company, until the Fire Marshall had to move us to another room due to over-crowding. I told those fans that I would indeed be drawing Ninjak #4, and several more issues beyond that. Ironically, the morning after the convention, Valiant called me, a call which made it impossible for me to continue drawing Ninjak or any other Valiant project at this time in good conscience.

I want all my fans to know that I had full intentions of penciling the first six issues, as well as the "zero" issue, and I certainly did not mean to mislead the people I spoke to at the convention.

My fans have always been my most important concern. Even though it was completely unintentional, I feel I owe all of my fans and supporters my sincere apologies for misleading them in this manner, and I feel I owe them as complete an explanation as I can give.

I was doing everything possible to get the series back on schedule, and it is with great regret that readers will not be able to see me accomplish this goal. I know many of my fans have requested that I do a lengthy stint on an ongoing series, but no one can be more disappointed than I am that I will not be able to accomplish this on Ninjak.

Unfortunately, due to my complete and total devotion to Valiant, I have no other comic book work lined up and I am not considering any future projects at this time. Once this painful episode has subsided, I will make further announcements concerning my future in the industry press. Thanks to everyone for your support.

Joe Quesada

DAN CHICHESTER

THE WRITER WITHOUT FEAR!

INTERVIEWED BY GENE LOMORIELLO

All Images © MEG

When and where were you born Dan?

In Stamford, Connecticut, in 1964. Stamford is somewhere near Greenwich, a little city about 60 miles one side or another from New York. I lived there most of my existence… until I went to college.

I went to New York University over the adverse objections of my mother, who wouldn't speak to me for three weeks after I made the decision to go to NYU. I went to the film school there.

From that point on I spent most of my time in New York. I came home during the Summers but, for eight months out of the year I was in New York. Then, after college, I moved into the city of Brooklyn and began working at that point at Marvel.

What got you interested in comics?

I think I was like any kid, except I was probably a little more interested in comics than most. I started reading them, I think, because my cousin gave me a whole bunch of comics that he had. It was a bunch of Marvel's and DC's.

My cousin was about 10 years older than I when he gave me the comics. After that, I started riding my bike to the closest newsstand every week (which was a couple of miles from my place), picking up comics, bringing them home, and reading them.

I started to just let them stack up in dresser drawers in my bedroom. My clothes were scattered about the room because they got displaced by the comics.

I just read them back then, and didn't seriously collect them in the sense of putting them in the sleeves or looking for back issues. I just really enjoyed the stories. At that point, I read the DC stuff more than anything, probably because DC was my initials (laughter).

Then at the age of 13 I just stopped. I can't really remember why… I just stopped riding my bike to the newsstand. I had no thought of them for like seven or eight years except for cleaning them out of my closet to make room for other things.

What were your favorites back then?

I would have to say probably Batman and Phantom Stranger. It goes from the best known character to one of the most obscure. I probably liked the Phantom Stranger stuff in retrospect, because it was sorta like this poor man's Twilight Zone, which I've always been a big fan of. Those are the two that really suck out the most. I especially remember a lot of Denny O'Neil's Batman. For some reason the Marvel stuff just never caught me. I think my brother subscribed to a couple of things and he would get them and I would flip through them, but I never bought them on a regular basis.

How did you start at Marvel?

At NYU Film School (with their exorbitant tuition) you have to make a film. To make it, you have to put yourself in the hock and start begging and borrowing money. I made this film (thanks to help from my folks), which still isn't finished, (laughter). But I was broke by the end of my junior year. I didn't even have enough for a pizza.

So I went to the student employment office (the only time I went) and they had a job for a typist at Marvel Comics. I was a pretty good typist, and still am. If I'm going to type, it might as well be at a place like Marvel Comics. It sounded like fun, it was better than business machines, and it was $7 an hour… I said "great!"

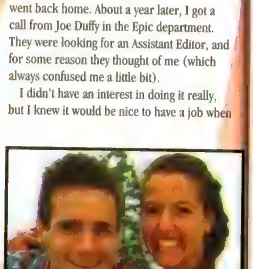
I went to Marvel and interviewed with someone in the licensing department and I didn't get the job because it was already promised to somebody else. But they did recommended me to Jim Shooter's department. They were looking for what they called an "Editorial Assistant" which basically means executive "gopher". It paid a whopping $4.25 an hour to start, but it was a job.

This was probably the beginning of 1985, right after the new year. One of my duties was to answer the phone. People were phoning Jim Shooter all the time with questions like "can Spider-Man beat the Hulk?"

This was the sort of calls the Editor-In-Chief's office was getting, and I'd have to answer them. Jim was real adamant about being polite to anybody who called, so I would have to answer them based on what I remembered from eight or nine years earlier. (laughter)

Then I quit at the end of that Summer and went back home. About a year later, I got a call from Joe Duffy in the Epic department. They were looking for an Assistant Editor, and for some reason they thought of me (which always confused me a little bit).

I didn't have an interest in doing it really, but I knew it would be nice to have a job when



Chichester and fiance, Jennifer, after an afternoon of rollerblading.

I graduated in January. I thought "this will give me a paying job when I leave college and I'll be able to work on my film stuff and all these other projects."

So I went in and interviewed for it, and for some strange reason, they agreed to hire me… even with the lop-sided schedule I had at school. They let me go to class and come in late, or come in early and leave for class. They must have been desperate or something. So, I started working with Joe Duffy, Marvin Clark, and Archie Goodwin, which was a pretty good triad of people to learn from.

How did you break into writing?

When I got my first paycheck and saw that it really didn't cover the cost of living in New York City! So if you can't make ends meet with a single paycheck (which no one could), you do something to make additional money. Pretty much everyone was doing some kind of freelance work… production, coloring, or writing.

Since I wanted to do some writing for film, I thought if I wrote a couple of comic books and they sold 70,000 copies each, it would give me more credibility going to somebody with a movie script.

I figured if I could say "Hey, 80,000 people read what I write," it would be more persuasive than "Hey, my mother likes my screen play."

So, I started writing at that point with Margaret Clark. We were co-writing on a lot of projects and started pitching at anyone who needed inventory stuff… Thundercats, Defenders of the Earth, the New Universe project… we just started picking up odd jobs like that.

Then after about a year as an assistant, I was promoted to an editor in the Epic department, which meant nothing to the rest of the world, but (laughter) within that little conclave it was something. I was doing editorial chores as well as writing for anything I could… It didn't matter. I would have taken any assignment at that point.

What was your first published writing for comics?

I think that would have been a copy of Solo Avengers with a Dr. Druid story in it, which I'm sure is going to go down in the annals of history (laughter). It was either that or a West Coast Avengers, which was their greatest battle ever according to the cover copy (laughter).

I think they faced somebody called the Defiler or the Corrupter. He had one name and Mark Gruenwald had us change it because it was a name used in some other character's strip. He was like a rock star type villain that came and went in one issue. It was their greatest battle (laughter), but those were the first two.

Then Margaret and I landed the Shadowline created by Archie Goodwin, which was Epic's attempt to do a cohesive universe of superheroes. I guess Archie had read other stuff we had done and liked it… or maybe thought because we were working for him he would be able to dominate us ruthlessly. He hired us to do all three books, instead of hiring

three different writers, which was flattering and a good amount of work too.

We did those three books which were Dr. Zero, St. George, and Powerline, the first ongoing series that I worked on. It kept me off the street! (laughter)

Who do you feel influenced you the most?

Denny O'Neil and Archie Goodwin. Those are the writers that really stick out. I also remember reading Jim Shooter's stuff on the Avengers, when they were battling some kind of God like character. I can't remember the name of the stories, but I remember being impressed with them, even though I really didn't like the Marvel stuff that much.

I liked the stuff Denny did with Batman and various things that Archie did. It was really kinda neat to later end up working for Archie, who I had read as a kid. Those are the two who have always stuck in my head. Outside of comics it was probably Rod Serling. Not just for the Twilight Zone, but for the whole body of work that he did. He is best known for Twilight Zone, but I liked his early work in television. The quality of work and hours that he put in probably serves as a model for my own workaholic tendencies, even though I don't smoke five packs of cigarettes a day like he did.

I'd also liked to sight Wile E. Coyote here, but that's my own problem (laughter)... coming up with all these plans that blow up in my face.

Also my folks were always a big personal influence, and still are, because they were always very encouraging of these sort of "askew" tendencies. In fact they probably pushed me more in that direction than anything else. My parents think that Halloween is a national holiday. They weren't creative in the traditional sense... I think demented was a better word! It's just the sort of thing where they would be like the Addams Family, wacky (laughter).

They would always encourage me to do whatever I wanted, not to just conform. My parents were always very

supportive, even about going to NYU film school and working in comics.

How did you get involved in Daredevil?

Steve Isalado gets the thanks… or blame. He was a penciler and colorist and, at one point, was my assistant at Epic. Over Thanksgiving that year, he called me at home and said, "You should call Ralph Macchio, cause Daredevil is open, and Ann Nocenti has left the book."

I would never have thought in a million years of calling Ralph Macchio about Daredevil. I knew he liked my work from Shield and a couple of other things, but to me, at that point in my career, I didn't feel I could write Daredevil. It was being written by Frank Miller and Ann Nocenti, and is one of the top characters associated with Marvel.

But I gave him a call and said "can I pitch you on Daredevil? I know you're going to look for somebody with Ann leaving the book, would you mind if I throw you some ideas." He said he didn't mind because he liked the work I had done on Shield. So I pitched him the two things my concept revolved around…

The first was the city as a character… we really play the city up. Not just the tall buildings and sidewalks, but neighborhoods and real locations. The specifics of the whole city are important to Matt Murdock.

The second was that we get rid of the Kingpin. I said, "How many times can Matt Murdock or Daredevil walk into that office and say "the next time you walk across that line, I'm taking you down."

"You've lost all dramatic potential with this character. It is a joke, an endless cycle. Let's take him down and get rid of him." He bought it, and said let's go for it. So that was really where my first storyline was built from. The first couple of issues were just playing around to get the feel of the character, but then we moved into the full Kingpin and took him down! We are going to rebuild him eventually (to an extent) in a different way… but as long as I'm writing the book, he will never be that skyscraper again. He will be a different type of crime boss… he will never be back in the same position that he was before.

I'm taking these elements and putting a different spin on them, keeping the things that are integral, but giving a fresh application to them. One criticism I read once about the fall of the Kingpin thing (which bowled me over) was that this was deplorable thug-like behavior. I laughed. The Kingpin is a thug… there is no integrity about this guy. So, what we want to do is play something new with him.

Basically, we are going to show him as a street level crime boss, a character who worked his way up from the street and created this gang, and then built himself up to the skyscraper, but we never saw the street gang thing.

So my feeling was that we would do a street gang as a current thing, and show how he works in that sort of arena, which hasn't been done before. It creates new elements for the character and allows us to have new interaction between him and Daredevil.

Daredevil knows who Kingpin is, but he doesn't know who Daredevil is now. This whole thing that we've done with "killing" Matt Murdock opens up lots of things for us in terms of characters meeting up with Daredevil and not knowing who's behind that mask. He has the edge on everybody because he knows who they are and what he is.

But we are also consciously trying to create a different attitude for this Daredevil so that people don't think "well, maybe Matt Murdock isn't really dead." We're really going to have some fun with this.

Do you plan to re-work any of the other villains in Daredevil's old Rogues gallery?

Well, we tried something with Stiltman, but it didn't work (laughter). The last three stories we did before #319 were comedies that we did on purpose. I actually thought they were pretty funny, but people just didn't get it. I even thought about putting in the letter column "it's a comedy, it's supposed to be ridiculous."

But we're going to build a new Rogues gallery. In a way, Daredevil really never had that good of one. He did have the Owl which we may bring back. I did an Owl story a few years back which had some elements that I

never really followed up on. It might be interesting to do something with him and a couple of others, but some of the Daredevil villains haven't really been up to snuff in a lot of ways.

Scott and I built the snake group, a group of Ninjas in Fall From Grace. Then there's the system crash group in Tree of Knowledge and some other characters that we have plans for in the future. We think we can use these to build a good stable of villains around Daredevil as opposed to using a lot of stuff from the past.

Unless it's something that I have a really strong feeling for or Ralph Macchio suggests that he would like to see, I'm not going to play with a lot of older things if I don't need to.

Is there a lot of interaction between yourself and Daredevil artist, Scott McDaniel?

A tremendous amount. When Scott started on the book, we hit it off real well. Then we went through the same trials and tribulations trying to get Fall From Grace to come together. We talk constantly about it. We started having "phone meetings" since he is in Pittsburgh. During the meetings, we work out where we are going with the book. We'll spend a couple of hours going over the next story arc.

In fact we are going to talk tonight about more limited series material that may be involving Daredevil.

He has trusted me pretty much on certain story points, and I trust him completely on the visual aspects. Occasionally I have a suggestion here or there, but it's a good collaboration. When we started #319, I started listing the story credits differently. I didn't differentiate between penciler and writer anymore, giving the give and take between us a little bit of not so subtle credit, because I felt the collaboration.

It's a very comfortable relationship and a great collaboration. I'm happy to be working with him.

What feedback have you received about Daredevil's new costume?

Mostly it seems to be newer readers and kids who like the costume. Part of the redesign was trying to play with the marketplace. We liked the character, we liked Matt Murdock, we liked Daredevil, and the thing was no one was paying attention to it. Some of that was certainly due to the story, but I think some of it was due to being pragmatic about where you are in the marketplace.

In the marketplace, guys with glistening things in red pajamas and other nonsense is kinda pedantic. So I didn't have a problem with giving a little oomph, as long as we stayed true to the rest of the character.

I have actually come to really like the costume a lot. I mean, I've come to the point where I look at the old costume and something doesn't click with me anymore.

Originally we got a lot of letters expressing worry about some of the changes... but a lot of those people seemed to have come around and been charged about what we've done and how we handled the things... and certainly the numbers of the books that are selling support that. We seem to have hit a cord with people and they are interested in the book, the costume, and character.

Have Daredevil sales picked up?

Yes, tremendously. It has definitely moved back into the arena where the book is competitive and in good shape.

Where would you like to take Daredevil in the future?

We want to set up Daredevil and Matt Murdock or Jack Batlinn, as the pseudonym has become, within his new lifestyle in New York.

We want to give a feeling to his understory, that's real important on a sub-plot level, and also continue to maintain a level of excitement and interaction with other Marvel elements that we sat up in Fall From Grace.

Tree of Knowledge does that in a similar fashion, as we involved more Marvel characters, including Captain America, some of the Avengers, and a few other characters. Gambit and Iron Fist come into play and allow us to interact with the rest of the Marvel universe. I think we did really well with Morbius and Venom... and even Siege to an extent in Fall From Grace. We didn't do anything to contradict them in their own books, but I think we put a different spin on them in Daredevil.

The next storyline is going to be doing something very grim and down and dirty, because these last two storylines have been fairly high tech.

It's called Mark of Kane and is very deadly and brutal. I think it will maintain the elements we have been building toward, but it will also be a good throw. I think what we want to do is keep people on the edge of the unexpected, not throwing a monkey wrench into who Matt Murdock is or who Daredevil is, but throwing a monkey wrench into what people have come to expect in this book. I think what we've got going is the ability to keep the core of the book stable but to be able to look at things in a very unexpected way.

So you plan to keep the fans guessing?

I hope so.

What other characters would you like to write for?

I have a vampire project I've been developing with Ted McKeever for a while, which we would really like to get going if we ever both have room in our schedules. It is a limited

series we have developed and I think it would be really fun.

We've had some talks about doing some Batman stuff, myself and Scott. We've been vaguely approached on that, which would be something that I think we both would like to follow up on.

What other artists would you like to work with?

I'd like to work with Ted McKeever. He would be really good to get together with. Mark Nelson and myself have done a lot of talking, maybe someday we could come up with something. Those are two guys I'd really like to do stuff with. Kevin O'Neil would be one I'd like to do a project with. I did one issue of Dr. Zero with Kevin which was a howl and a half. That would be real fun to do something with him. Those three stand out in my mind, at least on the top.

Mostly I find that the people I like to work with are people I can talk to. So, it's easier to say I'd like to work with somebody after I know them, than seeing somebody's art style and saying, "Wow, that would be really fun."

I can look at somebody and say that art really excites me and I like what they are doing, but it's different when you actually sit down and say okay, can we work together on something. I have been very fortunate in that the people I've worked with, I enjoyed. I would like to maintain that as I go on.

Scott and I are planning some new stuff with Daredevil, maybe a limited series with him and a limited series with another character in the book. Those are just in the talking stage right now, but they seem pretty good.

At the moment that's about it. I was doing Seaquest for Harvey Comics' Nemesis Line, until Roy Schieder threatened to walk off the set if the book wasn't canceled. So the book was canceled.

Dan, thanks for a great interview.

Thank you… it was fun!

What other projects are you working on?

Right now Daredevil is taking a lot of time but I am doing some stuff for Defiant Comics, working on their Charlemagne title and a couple other of their books. I'm also helping out with the Good Guys.

© MEG

Animated Conan Toy's are Here!
Hail Hyborians! With the success of the Conan the Adventurer Animated series, Hasbro has released the Conan Action Figures. These super-size motorized toys are available in eight different figures… and with several accessories for each. The figures are highly detailed and the packaging is very colorful. The fact the figures are oversized may discourage the average consumer and therefore make them highly collectible.

X-Men "Steel Mutants" Die Cast Figures to Hit Shelves
If you liked the plastic X-men figures, you're going to love the metal figures. The sets come in four different poseable (yes, poseable) types, and contain two figures plus a collector display stand per each set. The four different sets are: Wolverine vs. Sabertooth, Archangel vs. Apocalypse, Cyclops vs. Juggernaut, and Spy Wolverine vs. Omega Red. Collectors might want to grab these die-cast figures fast, because they're sure to go quick!

© Hasbro

Check this out!
Exclusive Mail-in 30th Anniversary G.I. Joe Figure
In celebration of G.I. Joe's 30th anniversary, Hasbro is making a limited edition 3 3/4 inch figure and a limited edition 12 inch figure. These two figures are only available through the mail with so many proofs of purchase. The small figure (5 proofs of purchase) and the large Hall of Fame style figure (20 proofs of purchase) come with guns and a unique personal history. The large figure comes with a battle stand mounting on a wooden base with an engraved plaque. This is sure to become a must Joe collectors and toy fans everywhere.

MARKET REPORTS

TRINA KUBECK
Simpson Mania
9335 NW Thurman St.
Portland, OR 97210

The Simpsons… family of the '90s! Matt Groening's spectacular creation of these colorful animated characters have become a global success. Since their debut as a 30 second time slot "filler" on the Tracey Ullman Show in the late 1980's, The Simpsons have rocketed to the top of TV's popularity poll. Beginning in January of 1990, the Simpsons brought their own brand of humor and pathos into America's living room on a weekly basis… and along with it, those wonderful Simpson's toys!

© Bongo Ent.

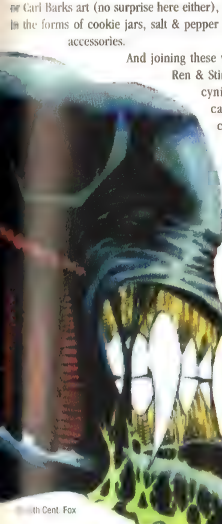
Some of the newer product lines available include Krusty the Clown dolls, Itchy and Scratchy time pieces, a fabulous new trading card series by Skybox (don't miss these!), and last but not least, comic books that include our favorite costumed heroes Radioactive Man and Bartman!!

BECKY HOFF
The Sunday Funnies
312 Occidental Avenue South
Seattle, WA 98104
(206) 621-8265

What's collectible in the Seattle toy market? Lots of Disney,

Warner Brothers and some others. My store carries mostly new items, although we do have a fair selection of older collectibles and some original art and cels, so my expertise in what people are buying most does focus mainly on currently available collectibles. Some of the hotter items are the sculptures from the Walt Disney Classics Collection (no big surprise here), the Disney Art Edition serigraphs of Carl Barks art (no surprise here either), Looney Tunes ceramics in the forms of cookie jars, salt & pepper shakers and bathroom accessories.

And joining these venerable icons are... Ren & Stimpy? That's right! The cynical Chihuahua and catarrh-ridden cat are constantly selling - from road-kill bookmarks to rude toot plush. Most of the buyers are in their 20's and 30's, but it doesn't stop at the end of this age range. People are either charmed or appalled, but they all laugh. We get a lot of people down from Canada looking for Ren & Stimpy too. They've become a huge cult classic nearly overnight (in this area at least) and the demand seems constant.



Some of the older collectibles that we've had in are the Looney Tunes Dakin figures. Porky and Sylvester NMIB have sold for $35 each. The cartoon Pepsi glasses from the late 70's are popular, Tweety sells for $20 and Slow Poke Rodriguez sells for $30. 1977 Underdog plush with tags by Dakin sell well at $35 and similar Bullwinkle plush goes for $25. Peanuts characters are hard to keep in stock, especially the more unusual characters. A large plastic figure of Pigpen sold for $50. A Lady and the Tramp Grolier music box recently sold for $125. We jut got in some Hagen-Renaker figurines and the Pluto is already sold at $200.

Till next time from the Seattle area, happy collecting!

JOHN WAYNE DAVIS
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Galoob - With the new X-Men animated series entering its second season and with the soon to be released animated episodes of Spider-Man just on the horizon, Galoob has gone and crafted another fine collection of micro-sized miniatures that are sure to be a full fledged phenomenon. There are 3 sets in all. The X-Men collection consists of the X-Men Blackbird (RS-150), Wolverine 4x4 tracker, and the Brotherhood of Evil Mutants helecarrier. Next up are 2 (count 'em, 2) Spider-Man collections containing in set #1, the Spider-Man hypercycle, Spider-Man sky crawler, and Carnage road killer. Set #2 comes in with the Spider-Man turbo car, Spider-Man jet cycle, and the Venom flying all-terrain vehicle.

Playmates - The turtles are dead. Long live Star Trek: The Next Generation! The new line of figures should be out by the time you read this. Get them while you can. Seaquest has caused somewhat of a stir of anticipation, but I don't expect anything to out do ST.TNG, for the short term anyway. We'll have to wait and see.

Kenner - Aliens vs. Predator isn't really catching on around here. On the brighter side, though, is some super news to make your heart skip a beat. Kenner still has the rights to any future Star Wars installment and you better believe they plan to use them. The rumor is that officials at Kenner have already broken out some of the old molds to the original characters and plan to reissue them in new packages, with the original figure, but with altered colors. They are scheduled to be released before the next trio of movies in an effort to boost sales and gain attention for the upcoming movies.

Toy Biz - Warning, warning. The new Invisible Woman and Daredevil figures will be different from the originals. The new Invisible Woman figure will not change color and the Daredevil figure will be painted with his new outfit. So these new releases should not drop prices on the originals because they are still harder to find and are different from their newer counterparts.

In Conclusion - I just heard from a very secret source that

McDonalds is releasing a Beavis and Butthead Happy Meal. Just kidding Mr. Bullock. Until next time, I'll be toying around in my toy box.

JAMES BULLOCK
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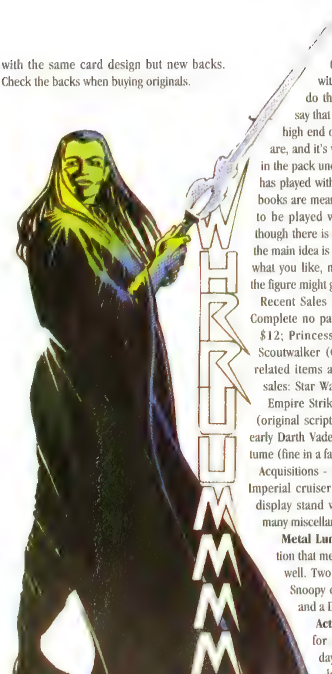
Star Trek Sermon - I think the only thing that frustrates me more than seeing a dealer try to sell these toys for overly-inflated prices is watching people pay the prices! Why are people paying $10-$15 for McCoy and Scotty when you can't walk through any toy store without tripping over a couple of thousand! I kid you not, these figures are everywhere. Deep Space Nine figures have been out all of a few weeks and already some dealers are charging $10. Why? A word of advise to fed up Star Trek collectors, if you can't find a toy in a toy store, it's not because it is rare. It is because certain dealers like to establish what I call a "middle-man-monopoly" which consists of buying everything in sight and holding collectors hostage. They assume that when you can't find it at the toy stores, you'll go directly to them, as many do. Don't let yourself be drawn in. There are those who don't participate in this approach out there, it's just a matter of finding them. Try talking out ads in collecting publications and/or calling reputable dealers. End of sermon.

Star Trek - The 1st release Playmates figures are beginning to climb with the three notable variations leading the pack. The Ferengi w/o black on his boots, Gowron w/o the gold paint on his belt, etc. and Geordi w/removable visor all demand $20-$30 each MOC. Most others are $8-$10. Deanna Troi has dropped to this range, as well. I watched one at a recent convention collect dust with a very reasonable $8 price tag!

X-Men/X-Force - These figures are leveling off with Iceman and the pink Cannonball settling into the $20 range. The first series is becoming tough, with the exception of Archangel, Juggernaut, Magneto and Apocalypse which are still available. Storm and Nightcrawler are on top in the $20 range with the rest following at $10. The new series consisting of the Brood, Longshot, Prof. X, a new Cyclops, a new Sabretooth and Ahab is out as are the steel mutants which are cool and well priced. My early observations and those of others I've spoken with indicate that Sabretooth seems to be a bit tougher than any other. The Kay-Bee exclusives are not doing well at all. Also, people should be aware that several of these figures have been re-released with the same card design but new backs. Check the backs when buying originals.



DAVE GRISEZ
San Diego Comics & Collectibles
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What's up from San Diego? There's quite a bit of material to cover this month so let's get down to it.

Star Wars - Soapbox: I received a phone call initiated from my last report and the gentleman told me that he was under the impression that loose figures (figures out of the original package) don't really have much value and that the only figures that are marketable are still on the card. Not true. In the Star Wars market, there are many buyers and sellers dealing with loose figures and the reason why is fairly simple. The people who bought these toys wanted them to play with and to display. You can't do that in a blister pack. Not to say that packaged figures are not the high end of the market, of course they are, and it's way cool to own a figure still in the pack unopened, because no one else has played with it. But lets face it, if comic books are meant to be read, toys are meant to be played with and displayed... even though there is a collectible side to it. I feel the main idea is to have a good time, and buy what you like, not because maybe someday the figure might go up in value.

Recent Sales - Han battle poncho (CNP Complete no package) $25; Greedo (CNP) $12; Princess Leia boushh (CNP) $25; Scoutwalker (CNP) $35. Other Star Wars related items also do well for us. Recent sales: Star Wars notebooks NM $4 each; Empire Strikes Back Script fourth draft (original script not a Xerox) $150 and an early Darth Vader children's Halloween costume (fine in a fair box) $20.

Acquisitions - Ewok village, Droid factory, Imperial cruiser, 1977 12 figure mail away display stand w/original mailing box and many miscellaneous figures.

Metal Lunch Boxes - I'd like to mention that metal lunch boxes are alive and well. Two most recent sales include a Snoopy come home box (good) $18 and a Dr. Dolittle (VG) $12.

Action Figures - They did well for us over the Christmas holidays and also through the following month. We had quite a few of the "Super Powers" series featuring DC characters and now our supply is dwindling. Recent sales: Aquaman (CNP) $12; Shazam (CNP) $12; Dr. Fate (CNP) $12 and Green Lantern (which is a hot figure right now) (CNP) $15. .

In Closing - I'd like to mention the sadness I felt with the news of the passing of the "King", Jack Kirby. He is a personal hero of mine. I could say lots of things about the King, but I'm sure many of them will be said better by others and I will have my own personal memories. His body of work affects much more than just the comic market. I feel safe in saying that there were hundreds of toys and action figures that were based on characters that Kirby created or co-created. His influence has been in the toy marketplace for years. The "Super Powers" line alone is a virtual Kirbyfest. We'll miss him. I already do.

That's all this time, thanks for reading.

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Marvel Secret Wars
Black Spider-Man © MEG

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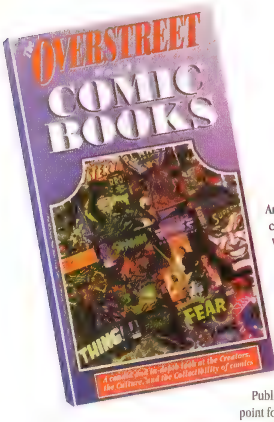
PRICING FIGURES WITH LOW SERIAL NUMBERS... The Playmates Star Trek: The Next Generation action figures are all individually numbered. In some cases when the number is 1000 or lower, a premium may be added.

	LMC	LC	MOC	MOC
Marvel Secret Wars (1984)				
Captain America	2.00	4.00	9.00	15.00
Doctor Doom	2.00	3.00	6.00	10.00
Doctor Octopus	2.00	4.00	9.00	15.00
Iron Man	3.00	5.00	11.00	18.00
Hobgoblin	7.00	11.00	27.00	45.00
Magneto	2.00	4.00	9.00	15.00
Wolverine (Silver Claws)	5.00	8.00	18.00	30.00
"Wolverine (Black claws, rare)	8.00	13.00	30.00	50.00
Kang	2.00	4.00	9.00	15.00
Falcon	6.00	10.00	23.00	38.00
Iceman (European release)	8.00	14.00	33.00	55.00
Electro (European release)	11.00	19.00	45.00	75.00
Constrictor (European release)	10.00	16.00	39.00	65.00
Daredevil	6.00	10.00	24.00	40.00
Spider-Man	5.00	9.00	21.00	35.00
Spider-Man (Black Costume)	8.00	13.00	30.00	50.00
"3-Pack (Bl. Spider- Man, DD and Capt. America)	10.00	16.00	39.00	65.00



"My Dream Project: The Overstreet World of Comic Books"

In the Spring of 1993, Gary M. Carter, editor at Overstreet Publications, and I were talking about producing a documentary on comic books. I have been in film and video production for over twenty years and am a long-time fan of comic books. We wanted the documentary to be a "definitive" look at comic books, exploring the business of the industry, the evolution of the artwork, and the hobby of collecting comic books. The program was to include interviews of the "legends" of the industry such as Jack Kirby, Carl Barks, Julius Schwartz, Stan Lee, Todd McFarlane, and others. Plus, the program must include coverage of three important comic book events, the Sotheby's Comic Book Auction, the San Diego Comic Con, and the Philadelphia ComicFest.

After six months of taping and editing, I am pleased to say that we have achieved our goal. Now is a good time to reflect on some of our adventures in producing "The Overstreet World of Comic Books".

We were at Sotheby's in New York City for several days prior to the auction, videotaping interviews and photographing comic book covers. There are close to two-hundred comic book covers seen in the documentary. Many were shot at Sotheby's and all were in NM to Mint condition. Photographing the comic covers was especially rewarding for me. Imagine being able to hold in your hands an issue of Action Comics #1, or Whiz Comics #1, or Amazing Fantasy #15, or the personal file copies of William Gaines' collection of Weird Science and Weird Fantasy. These are just some of the many hundreds of "key issues" I photographed these past six months.

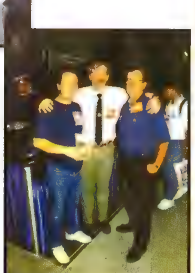
We spent several weeks on the west coast in August covering the San Diego Comic Con, interviewing Carl Barks in his studio in Oregon, and filming at Gladstone Publications in Prescott, Arizona. The high point for me at the San Diego Comic Con was the Golden Greats Comic Reunion. The names of those who comprised the panel reads like a "Who's who" of comic books, Sheldon Moldoff, Murphy Anderson, Russ Heath, Dan Barry, Paul Norris, Martin Nodell, Dick Sprang, Gil Kane, Vincent Sullivan, and Julius Schwartz. Prior to the Reunion, Mr. Schwartz had given us an enormously entertaining interview relating how he launched "The Silver Age" of comic books in 1956.

Filming Carl Barks at his studio in Oregon was like a dream come true for me. I have been reading Barks since I was eight years old in 1958. Of course, I didn't know his name until the mid 1970's. Mr. Barks is quite a gentleman, graciously allowing us to film him at work on one of his oil paintings of Scrooge, Donald, and the nephews. In the taped interview, Carl talks about how he got his first job as an artist in 1929, and what influenced him in the development of Donald Duck and Uncle Scrooge.

We left Oregon bound for Gladstone Publications in Prescott, Arizona. Bruce Hamilton, publisher at Gladstone, eloquently describes in his interview the unique style of Carl Barks' art, citing an example from a Donald Duck story. Gladstone is presently republishing the Carl Barks stories in a giant album series. Improved printing technologies applied by Gladstone are Demonstrated in the documentary.

The Philadelphia ComicFest is an event I will never forget. We were able to film a debate between Peter David and Todd McFarlane. The enthusiasm of the standing-room-only crowd was strong testimony to the immense popularity of Mr. McFarlane. Immediately following the debate, we interviewed Todd in the Overstreet Publications Booth on the Exhibit Floor. Todd's comments and observations of the comic book industry are interesting to say the least.

Another interview we filmed at ComicFest was that of Harlan Ellison. I have followed the career of Mr. Ellison for many years and, again, I found myself in a dream situation. Mr. Ellison's comments on comic books and comic artists are sensitive and astute.



Photos © Tom Barker Video

by Tom Barker

By the end of October we had gathered nearly all the footage we set out for, with the exception of interviewing Stan Lee of Marvel Comics. But, once again, fate smiled on us. Michael Naiman, Overstreet contributor in San Diego, was successful in scheduling an interview in early November. I packed my gear and got a flight to LA.

The interview went very well. Michael had conducted the Carl Barks interview in August and I felt we had developed a good working relationship. I was looking forward to a good session and was not disappointed. Once again, I found myself in awe of my circumstances. To meet Stan Lee personally and spend nearly two hours with him talking about comic books is the stuff of dreams. Mr. Lee's contribution to the documentary perfectly fits the subject. He tells how he got the idea for Spider-Man and comments on the talents of Jack Kirby.

We had interviewed Jack Kirby at the San Diego Comic Con in August. His comments on his early work on Captain America in 1940 are included in the program.

There's even an interviews with Bob Overstreet in the program. I was able to photograph some of Mr. Overstreet's personal collection of early comic books, such as Action Comics #1, Detective Comics #1, Funnies On Parade, and so on. All my life I have wanted to see even a single issue of Action Comic #1. In the last six months I have actually held several issues in my hands, all in NM to Mint condition. Amazing!

"The Overstreet World of Comic Books" is an hour-long, entertaining and informative look at comic books. Whether you are old or young, a collector or not, you will find much in the program to amuse you. Gary M. Carter and I did not want to produce just "another comic book video". We wanted to produce "the comic book video" of the 1990's. Let us know how we did.

Opposite Page, Top: Tom Barker & Jerry Weist photographing comic book covers at Sotheby's, New York City, June 25, 1993.

Bottom: Left to right: Tom Barker, Gary M. Carter, and Robert Overstreet at San Diego Comic Convention, August 20, 1993.

This Page, clockwise from top: San Diego Comic Convention Exhibit Floor as seen from the Observation Deck.

Crowds waiting to get into the Philadelphia ComicFest, October 8, 1993.

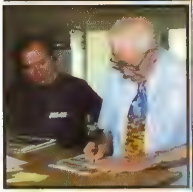
Carl Barks at the Carl Barks Studio, August 27, 1993.

Barker gets Barks' autograph!

Bruce Hamilton at Gladstone Publications, Prescott, Arizona, August 30, 1993.

Stan Lee in his office at Marvel Comics, Los Angeles, California, November 6, 1993.

Golden Greats Comic Reunion, San Deigo ComicCon.



Captain Action

All Images © DC Comics

The jungle was still as the soldier approached the hidden laboratory. His mission — destroy the lab and capture the madman who had built it! "Simple," he thought "... like the beaches at Normandy." Sgt. Fury bit down hard on the stub that had once been a cigar and was happy that he was not alone. To the soldier's side was the Phantom, Captain America, and that Hornet fella in the green suit. The ground forces were ready.

Fury looked up to see two blurs of red and blue streak toward the lab for the beginning of aerial assault, led by both Superman and Superboy. From the trees above hung ropes and lines stretched towards their objective as Spider-Man, Batman, and Robin made their move. These were but a few of the many heroes who made war on the diabolical Dr. Evil!

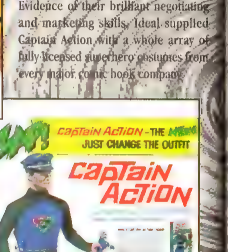
thought that young american males might be put off by the less than "macho" term. In fact, the original G.I. Joe resembled a cross between a sailor and a space traveler taken from the covers of early 1950's science fiction books and television shows. What sold Captain Action was the vast selection of costumes that could be bought separately to fit the figure. Every new outfit came with a vast array of highly crafted accessories that were intricately designed yet durable enough to withstand the constant use of it's owner. Evidence of their brilliant negotiation and marketing skills, Ideal supplied Captain Action with a whole array of fully licensed superhero costumes from every major comic book company.

Before you dive into your long boxes of comic books looking for this ultimate multi-universe, multi-publisher crossover you should know that the publisher was not DC, Marvel, or Gold Key! Who was it?

The company was Ideal!

The year was 1966 and the Ideal Toy Company was one of the major toy makers at this time. The popularity of Hasbro's G.I. Joe and Mattel's Ken and Barbie with the male dominated, comic book reading marketplace, motivated Ideal to tap into the "12" action figure market as quickly as possible. And so was born a unique product... Captain Action!

The generic Captain Action figure was never described as a "doll" because Ideal's marketing department



From Marvel Comics came Captain America, Sgt. Fury, and Spider-Man. DC Comics provided Superman, Superboy, Batman and Robin, Aquaman, and Aquaduc. Gold Key Comics participated with the Lone Ranger, the Phantom, Buck Rogers, and the Green Hornet.

Joining Captain Action in 1967 was his sidekick, Action Boy. Together they fought their common enemy — the embodiment of pure evil... Dr. Evil!

by Charles Jackam and David Grisez

Action and Action Boy with a guest appearance by Superman. Art is by Wally Wood and scripts by Jim (Defiant) Shooter. Issue #2 (Dec/Jan 1969) features the Action team battling the villain Krellik. Gil Kane joins Wood on the art and Shooter continues scripting. Issue #3 (Feb/Mar 1969) has the origin of Dr. Evil with Kane and Wood art. Issue #4 (Apr/May 1969) is all Gil Kane, while issue #5 (Jun/Jul 1969) features Wood inking the final issue.

In today's toy market, Captain Action figures are extremely desirable and the costumes are enormously difficult to obtain in an unused condition. The superhero costumes seem to generate more interest in the collectors market, with the only exception being the most highly sought after Green Hornet.

Captain Action was in production for three years (1966-68). During that time countless young men... in countless sand boxes... in countless back yards... had countless battles and adventures with Captain Action toys in their numerous disguises. Eventually, however, it was not Dr. Evil who dealt Captain Action a lethal blow. It was the licensing fees! To put it simply, Captain Action cost Ideal more in licensing fees than sales could be recouped and still make an acceptable profit for company shareholders. Long gone from the retailers shelves, CA now haunts the collectibles stores and the occasional swap meet. Yet the quality of the craftsmanship has rarely been matched.

So the next time you're gazing wistfully at that backyard sand pile, remember the wonderful adventures and brave battles that once took place there every day after school... battles that were won by you and... Captain Action! ●

Dr. Evil came with a hypodermic needle, hypnotic eye, thought control helmet, and ray gun. Dr. Evil could become his own lab assistant through the purchase of the "Dr. Evil Gift Set."

In a confusing reciprocal licensing arrangement, DC Comics also published a 5 issue run of Captain Action comic books. Interestingly enough, the comic book Captain Action never appeared in any of the costume disguises that made him unique.

The bimonthly comic books feature a truly amazing line-up of artists and writers! Issue #1 (Oct/Nov 1968) features the origin of Captain

Memories of Jack Kirby

The King is dead… and there'll never be another one like him. Period. That's a pretty definitive statement but I doubt anyone would debate its content. Simply put, Jack Kirby defined comic art and design in virtually every decade since the 1940's. And that, in any field, is a stunning achievement.

So much has been written and said about the man that adding more words to his testimonial seems a feeble effort. Like tossing a pebble onto a mountain.

I never met him, like so many fortunate fans who caught up with him at shows and conventions, never had the chance to see what this living legend was like in person. Never had the chance to tell him what he meant to me and my appreciation of comic books. But if in writing this, someone else gains a sense of my respect for him, I figure that's close enough.

I caught the news of his passing Monday, the day after he died. I was warming up my car, ready to head home from work, and had turned on the radio. I picked up the middle of an interview between host Noah Adams and Gil Kane on National Public Radios' "All Things Considered". At first, it wasn't clear what they were talking about. It sounded as though Kane was describing to Adams the comic form and the graphic novel, which immediately caught my attention. Then, Kane referred to "Jack" and what "Jack" had pioneered in comics… and it was all in past tense. On a daily news program such as "All Things Considered", nobody's memorialized in that fashion unless they've died… and then it hit home as I realized who had died: Jack "The King" Kirby. In my mind, I kind of drifted away from the program after that. I wouldn't need to hear any more news the rest of the drive home.

Kirby's influence on comics and on virtually anyone who has picked up a comic book in, say, the last forty years or so has been so all-encompassing that, despite his illness, it always seemed inconceivable that he was mortal, that he actually might pass away someday. Like the superheroes he drew, Jack Kirby seemed invincible.

You know what's funny? A lot of people might think back to the first Kirby-drawn comic they ever read. I can't. It always seemed as though Kirby drew nearly every comic that mattered. Was it an early Fantastic Four or an Incredible Hulk? Was it Captain America or Thor? An Uncanny X-Men? I remember seeing his work from the 1940's captured in Fantasy Masterpieces and wondering, "Is this the same guy who's still drawing so incredibly today?" I still treasure my copy of Jules Feiffer's classic compilation of the Golden Age, "The Great Comic Book Heroes", and gazing with a certain reverence at Kirby's first work on Captain America. He was tinkering with page layouts and perspective years before anyone else!

But ask me to recall the very first Kirby comic I ever read and, sorry… my mind's a blank. Jack Kirby just seemed to be everywhere.

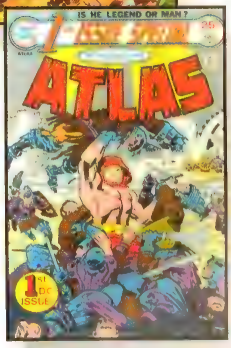
And in a sense, I guess he always will be. He paved the way for all other comic book artists, even when superheroes weren't in fashion in the 50's. His drive and creativity laid a foundation that's still being built upon to this day. I still maintain he drew muscles and curves on heroes and heroines better than any-

by Kent Martin

body. And his machinery and gear! Many comics today look as though the artist has run amok, trying to squeeze as much machinery as possible into a single panel and only incidentally penciling in the character. And you know what? A lot of the weapons and equipment drawn today look utterly impossible and even impractical, as though form won out over function long ago. Not Kirby's machinery. Even though the stuff he drew for Nick Fury to lug around looked incredibly complicated, it still looked believable. Someday, I thought to myself, Reed Richards' newest invention might actually show up on the market.

Yes, Jack Kirby's going to be missed. Whenever someone beloved passes away, they say we should be thankful to have lived in their time and benefited from their love or wisdom or talents.

That's the case with Jack Kirby and his legacy. I feel mighty fortunate to have lived during his lifetime.



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SUICIDE SQUAD

The Suicide Squad premiered in The Brave And The Bold #25 (Aug-Sep 1959). They were DC's attempt to duplicate the success of their earlier nonsuper hero team, the Challengers of the Unknown. The four members of "Task Force X," like the Challs, all suffered intense brushes with death. With the Challengers, it was a plane crash that the foursome survived together. With the Suicide Squad (Col. Rick Flag, Karin Davies, Jess Bright, and Dr. Evans), each of the team lost partners during World War II... so it is probably a kind of melancholy guilt that fuels these daredevil attitudes. Further plot complexity arises from the romance between Rick and Karin. They dare not reveal this romance to Jess and Dr. Evans (who are also both sweet on her) for fear that it might break up the team. The Squad also emulated the Challs in that they always went up against awesome antagonists that (more often than not) posed a threat to the entire planet.

Flag (like Ace of the Challs), is a jet pilot, Karin is a nurse specializing in astronautics, and Jess and Dr. Evans are "scientists." Together as Task Force X they are a special military unit called when a situation veers into the "unknown."

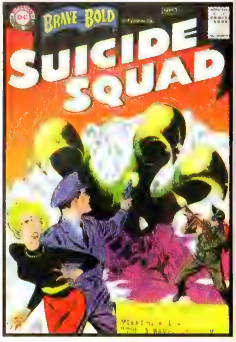
In this first adventure in **Brave And Bold #25** an underwater explosion of tremendous magnitude releases a mysterious red mass that comes to shore on a wave that's so hot it fuses the sand on the beach. The wave goes on to destroy a waterfront amusement park, and "America's Secret Weapon," (The Suicide Squad) is summoned. With team leader Rick Flag at the controls of their flying laboratory, the Squad flies reconnaissance over the red mass until Jess and Dr. Evans can analyze it and contrive a method of neutralizing the terrible heat.

But the high-tech solution they employ brings only a brief respite, for out of the now inert mass of the wave's core hatches a gigantic monster. The creature proves indestructible, but Task Force X does indeed find a way to defeat it. Without saying too much... the end of the story (which is a full-length novel a la' the Challs) finds the team out in space in a rocket that wasn't designed for a "manned" flight.

And that is where we find them at the beginning of **Brave And Bold #26** (Oct-Nov 1959). In a scene that strongly foreshadows the birth of another hero team two years later, the foursome undergoes a transformation as a result of cosmic ray bombardment. This metamorphosis leaves them inches tall in a suddenly enormous spaceship. What happens next advances the plot as much as it strains our credulity. The tiny Task Force crash-lands in the middle of a secret "enemy" atomic submarine base that's about to launch an attack against the USA. Can the diminutive daredevils save the day? Well, of course, and they do so in a nicely executed action scene with a dazzling display of acrobatics that carries off a superb and devastating (to the Commies) strategy.

"Serpent in the Subway", the second story in **Brave And Bold #26**, has the Squad (back to normal size after the ray effects wear off) on holiday in Paris. But while riding the Metro they run into a dinosaur, and it's back to work. After the locals fail to stop the raging reptile with machine guns and cannons, Col. Flag gets an idea. The plan to subdue the super-serpent also calls for some daring acrobatics, and the final confrontation is splendidly choreographed- as well as being clever and almost believable.

© DC Comics



By Pat S. Calhoun

© DC Comics

DC
SUICIDE SQUAD
FIRST ISSUE
THESE 8 PEOPLE WILL PUT THEIR LIVES ON THE LINE FOR OUR COUNTRY.
ONE OF THEM WILL BE THE CRIMSON MONK!

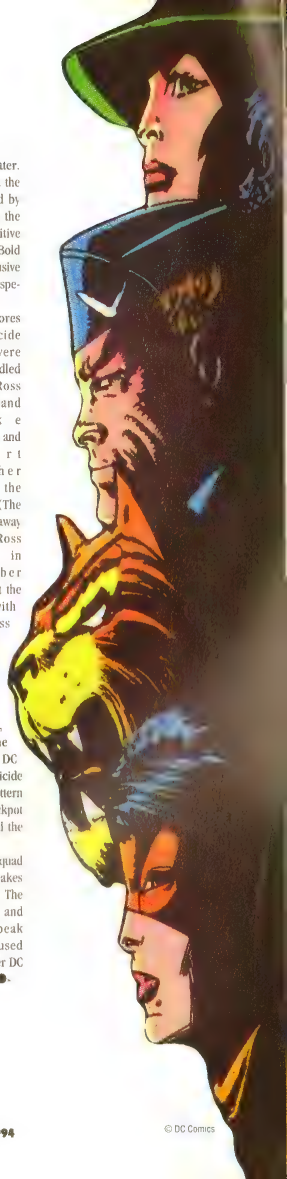
Brave And Bold #27 (Dec 1959-Jan 1960) ended one decade and started another with Task Force X pitted against "The Creature of Ghost Lake." This pink monster grows from microscopic size to a towering behemoth after being exposed to a chemical formula designed to increase plant growth. The plot definitely thickens when the creature grabs Karin in one hand and a nuclear bomb in the other. The bomb, of course, is armed with a one-hour detonator ticking away... This inspires the guys to work extra hard before Karin goes kerblooey. The "4 part book-length spectacle" achieves a somewhat satisfying conclusion... certainly equal to other DC efforts during this time of their silver age expansion.

Perhaps it is a testament to just how "hot" DC was cooking back then (I consider late 1959 through early 1960 to be the peak moment of DC's silver age) that even their less successful creations were pretty keen. One might even speculate that the strip didn't go on to become a fixture of the DC universe because it was too mature for DC clientele of the day. Some suggest this was because the name Suicide Squad may take the "flirting with doom" angle a bit far for post-code sensibilities. And the Squad's romantic conflicts were perhaps too intense for the superhero simplicity that was DC.

But the concept was strong enough to merit a second tryout series in **Brave And Bold #37-#39**, as well as the comeback of an updated version of the team in **Legends #3** (Jan 1987) more than two decades later. The updated team finally achieved what the original series didn't... as evidenced by **Suicide Squad #1** (May 1987). But the original Silver Age series is the definitive version though, and the first Brave And Bold threesome remain among the most elusive DC silver age comics to find in grade, especially Brave And Bold #25.

Art chores on Suicide Squad were ably handled by Ross Andru and Mike Esposito, and Robert Kanigher wrote the stories. (The passing away of Ross Andru in November 1993 left the world with one less maestro of comics illustration.) As to whose decision it was to have Karin go through most of these maneuvers in her high heels - I'm not quite sure. Task Force X marked the second "failure" (so to speak) in a row for Brave And Bold, which had featured tryout issues for the Viking Prince in issues #23 and #24. DC never saw fit to award Viking Prince or Suicide Squad their own Silver Age title. This pattern was broken when DC hit the ultimate jackpot with Brave And Bold #28, which debuted the mega-hit Justice League of America.

In some ways the fact that the Suicide Squad did not go on to Silver superstardom makes this first series all the more fascinating. The original three-issue tryout both starts and stops within DC's aforementioned peak moment, and they offer a nicely focused glimpse of the magic that made early silver DC so memorable... and oh so collectible! ●



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SPACE FAMILY ROBINSON LOST IN SPACE

All Images © Western Pub

"Danger Danger!! Warning Warning!"
"Look out Dr. Smith!"
Most of us have an affection for the the Lost In Space televison show and the now famous weekly interplanetary adventures of Billy Mummy, Guy Williams, and June Lockheart. Yet many have overlooked the show's relationship to one of Gold Key's most commercially successful Hero/Adventure titles which actully preceded the TV show. That title was Space Family Robinson!

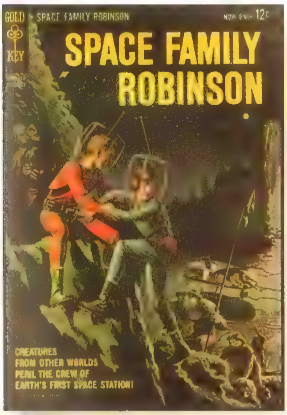
While Valiant's revival of Dr. Solar and Magnus, Robot Fighter has brought renewed collector interest (and increased prices) to those titles, the original Space Family Robinson/Lost In Space remains relatively undiscovered... and undervalued.

Space Family Robinson

Issue #1 (Dec 1962) introduces the Robinsons - Craig and June, their two teenage children, Tim and Tam, and the family's pet dog and parrot, Clancy and Yakker. The Robinsons are the first family to live in space aboard a scientific research vessel (Space Station One). In this premiere issue, the Robinsons are actually not lost in space.

But in **Issue #2** (Mar 1963) the Robinsons do become lost, when "a violent cosmic explosion rocks their experimental home". The explosion propels the space station deep into uncharted space.

The Robinsons make radio contact with earth in **Issue #3** (June 1963), and a rescue effort is mounted. But the space station, and the carrier rocket bringing a new gyro control, are rocked by yet another cosmic explosion in **Issue #4** (Sep 1963). Even though the Robinsons manage to retrieve the gyro control from prehistoric humanoids that worship the fallen rocket as an idol, they are now hopelessly lost.


GOLD KEY
SPACE FAMILY ROBINSON
SPACE FAMILY ROBINSON
CREATURES FROM OTHER WORLDS PERIL THE CREW OF EARTH'S FIRST SPACE STATION!

The popular five page Captain Venture back-up stories begin in **Issue #6** (Feb 1964). The series, which appears regularly through issue #36, details the adventures of Captain Rex Venture and his engineer Scotty Mackay (yes, Scotty) on a water covered world. The Captain Venture strip is often overlooked by collectors and is pretty good as back-up features go.

Issue #7 (Apr 1964) contains a great story in which Tim and Tam rescue their parents after Craig and June have been turned into living statues. Issue #7 also identifies the artist (Dan Spiegle) the first time. Dan handled the illustration chores for the series through its entire run.

Despite their age, quantity (59 issues over a 20 year period), and the excellent quality of the stories and art, Space Family Robinson remains a very affordable collectible. Beautiful books to own, they should also be great investments. Several of the issues are really stand outs... consider adding some of them to your want list:

- **#1** - Published three months before Amazing Spider-Man #1, this might have been a $1000+ comic if done by Marvel or DC. Guide $150.
- **#2** - The Robinson family becomes lost in space. Guide $60.
- **#6** - Captain Venture back up stories begin. Guide $35.
- **#15** - Title of comic changes to Space Family Robinson Lost In Space, three months after the TV series Lost In Space airs. Guide $22.
- **#19** - First Time-Space Phase Drive machine. Guide $22.
- **#32** - First Thought Projection machine. Guide $14.
- **#37** - Five page origin recap. Guide $3.50.

Issue #10 (Oct 1964) beautifully illustrates the allure of early Gold Key hero/adventure comics. In the "Captive Planet," Craig slips into a coma as a result of a head injury, and Tim and Tam head for the nearest civilized planet for medical help. When they arrive, they find the inhabitants of the planet hypnotized and in virtual slavery, mining and processing the ore (substance K) that has kept the planet's rulers alive for the past 200 years.

Fighting off the hypnotic trance, Tim destroys the energy source, and the planet's rulers quickly die of old age. Dr. Adamo, who aided Tim, performs the delicate operation that saves Craig's life.

For only twelve cents, the reader was treated to a wonderful 26 page lead story, a five page Captain Venture story, no ads, and a back cover illustration. Now that's a great comic!

The Big Event! Lost In Space... At Last!

In the letter column of **Issue #14** (Oct

By Tony Starks

1965) a reader suggests that Space Family Robinson would make a great TV show. Perhaps someone in the TV business thought so too, because on September 15, 1965, the first episode of the TV series "Lost In Space" was aired. The similarities between the TV series and the comic book are to obvious to dismiss lightly: Both chronicle the adventures of the Robinson family, who become lost in space. Add a robot, a military attaché and Dr. Smith and you have rounded out the TV cast.

Interestingly enough, the title of the comic book was changed to *Space Family Robinson Lost In Space* the very next issue, **#15**, dated Jan 1966. The TV show never gave credit to the comic for the concept or characters - and the Gold Key editors feelings about this were probably best expressed in a later letter column (Issue #27, Apr 1968).

Asked by a reader if the idea for the **TV program** Lost In Space came from the **comic book** Space Family Robinson, they answered: "Well, our comic was published regularly for three years before the TV show went on the air... and the subtitle of our second episode was LOST IN SPACE."

Issue #18 (Oct 1966) features the first part of the first continued story. The Robinsons find an abandoned space ship that has been on a specimen collection mission - to 12th century earth! One of the Englishmen - Sir Thomas Maldane - is an ancestor of June's. Sir Thomas and the rest of the English captives are revived from suspended animation, along with the ship's captain - Commander Kol. Initially Commander Kol plans to take them all back as specimens, but after June nurses him back to health from a near fatal illness, peace is made.

The story continues in **Issue #19** (Dec 1966) as Commander Kol gives the Robinsons the famous **Space-Time Phase Drive Machine**. This machine enables the user to transverse great distances outside "normal" space and is prominently featured in many future stories. Placing the Phase Drive machine aboard a spacemobile, Craig, Tim and Sir Thomas return to earth, but the year is 1181 A.D., only four years after Sir Thomas' abduction. Sir Thomas eventually stays behind on Earth, while Craig and Tim make their way back to the station. But when activated aboard the Space Station, the unpredictable Phase-Drive malfunctions once again, and they find themselves truly Lost In Space!

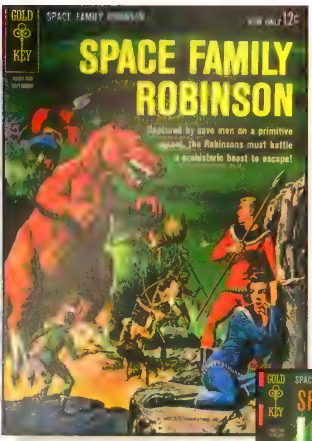
The Sir Thomas story concludes in **Issue #21** (Apr 1967) when the remaining 12th century englishmen and women decide to stay and make a new life on a primitive but beautiful planet. An interesting goof occurs this issue... the cover portrays Sir Thomas (who actually returned to earth in issue #20), fighting alongside Tim.

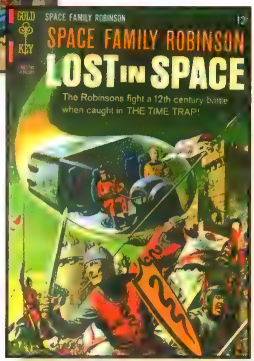
Issue #23 (Aug 1967) is the famous "Menace from Uranus" story that has had Lost in Space collectors snickering for years. It is still amazing how many collectors seek out this issue because of the humorous (humorous?) double entendre of the title. The issue also provides a good lesson for editors and writers... say those titles and dialogue out loud before you go to print or your product just may go into the comic book hall of fame for the wrong reason!

Issue #29 (Aug 1968) is the first part of an excellent three part story that finishes strong with lots of "shoot'em up" action in **Issue #31** (Dec 1968). This issue also marks the price increases to **15** cents, a full year earlier than Marvel or DC comics.

In **Issue #32** (Feb 1969) the Robinsons are given a thought projection device that allows the user to send a solid image of themselves anywhere they imagine. This device is put to good use in many subsequent adventures.

Issue #36 (Aug 1969) was the last issue before a four year hiatus, with no hint given that the title was being canceled. Curiously,


GOLD KEY
SPACE FAMILY ROBINSON
SPACE FAMILY ROBINSON
Captured by cave men on a primitive planet, the Robinsons must battle a prehistoric beast to escape!


GOLD KEY
SPACE FAMILY ROBINSON
SPACE FAMILY ROBINSON
LOST IN SPACE
The Robinsons fight a 12th century battle when caught in THE TIME TRAP!

the published circulation figures indicated Space Family Robinson was a solid seller for Gold Key.

A New Decade... A New Beginning

The chronicling of the Robinson's adventures in space resume with **Issue #37** (Oct 1973). A five page origin recap brings readers up to date, followed by a nifty 20 page story entitled "The Seven Mechanical Men." After rescuing four young married couples from human sacrifice, the Robinson's help the couples search for a new "home" world. On the new world, they find a city built and occupied by French speaking androids. Originally intended to serve a human crew that died in space, the androids are glad to once again have people to serve.

Issue #44 (Aug 1975) is the first to give credit to the writer Gaylord Du Bois and the story "Lost In Time" is an absolute gem! Landing for repairs, the Robinson's find a domed city - "Latalla" - that has been unoccupied for 4,000 years. Using a space ship and robot left behind for space faring guests, the Robinsons return to earth, but are 8,000 to 10,000 years in the past! The robot is destroyed by a stampede of bison no less, and thinking themselves marooned, they befriend the American Indians and plan to live amongst them. However, they soon learn they can mentally control the ship, but because it is unable to move them forward in time, they return to Latalla. There they meet the projected image of a resident of New Latalla, who tells them their space station has been repaired and a power plant rebuilt for "far greater output". They leave just before Latalla's sun goes Nova.

Issue #51 (Apr 1977) is a nifty tale of an arrogant race (the Masters) getting their comeuppance when they try to enslave a race mightier than their own. When the war is over, only one Master ship remains - and when it crashes, the surviving slaves are free to start a new life.

The story in **Issue #53** (Oct 1977) "No Place Like Home" blends a Wizard of Oz type setting with a huge, menacing brain that uses mind control to try to take control of the space station. The Robinsons successfully resist and ultimately destroy the brain, which frees the populace that had been kept working in slavery.

Issue #54 (Dec 1977) is the last with a new story - Issues 55-59 reprint earlier adventures.

Editors Note: *Overstreet Publications and Tony Starks would like to thank Mike Seibert in Evansville, Indiana for the loan of issues for research.*

STARKS STATS: SPACE FAMILY ROBINSON

The Crew: The Robinson family, Craig 41, June 39, Tim 16, and Tam 15, were selected by computer as the ideal first family in space. They left earth aboard Space Station One on March 17, 2001.

The Ship: "Space Station One" is a scientific research and observation platform designed to be self sufficient during long term deep space missions. The sun deck supplies fresh fruit and vegetables, oxygen and water are recycled. Fuel is no problem, a magnetic drive is used that allows the station to take off and land slowly, yet still attain faster than light speeds. The station is 224 feet wide, its towers are 158 feet tall, and the main section between the towers is 40 feet thick. The station is not armed; hand held lasers and stunners are the Robinson's only weapons.

The Spacemobiles: Constructed of harder than steel plastic, the two spacemobiles measure 7 feet wide, 25 feet long, weigh only 1300 lbs and seat four people comfortably. Operating on rockets, they are not as fast as the space station - their chief use is for visiting planets within a solar system.

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OFFICIAL ENTRY FORM

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(1) For the five Valiant Trivia Questions at right, circle the response that best answers each question.

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Valiant Gold Contest, c/o Overstreet Publications P.O. Box 2610 Cleveland, TN 37320-2610.

We'll award the prizes to the ten most correct entries. In case of a tie, we'll award the prizes to the first ten tie place entries selected by random draw.

Contest Rules - All entries must be submitted on the official contest entry form ar a facsimile. Only one entry per person. Contest entries must be received no later than April 15 1994. Void where prohibited.

1. Q: Who was Bloodshot before he became Bloodshot?
a. Dane Martin b. Angelo Mortalli c. Jerry Lewis d. Don Corleone

2. Q: What's the name of Shadowman's housekeeper?
a. Alice b. Aunt May c. Flo d. Anjanetta

3. Q: Ninjak's arch enemy is the man who runs Webnet. Who is he?
a. Dr. No b. Dr. Sly c. Dr. Silk d. Dr. Kevorkian

4. Q: Turok belongs to what Native American Tribe?
a. Cherokee b. Kiowa c. Navaho d. Atlanta Braves

5. Q: Solar, Man of the Atom, works at what University?
a. Univ. of Cal., Berkley b. M.I.T. c. USC d. Custodial Position at Harvard

Name_____ Age_____

Address_____

City_____ State_____ ZIP_____

PLEASE PRINT!

I mainly collect: a. Modern Age b. Silver Age c. Golden Age d. other

I buy the Overstreet Comic Book Monthly:
a. at a comic shop b. from the newsstand c. by subscription d. other

SCARCE AS HEN'S TEETH!

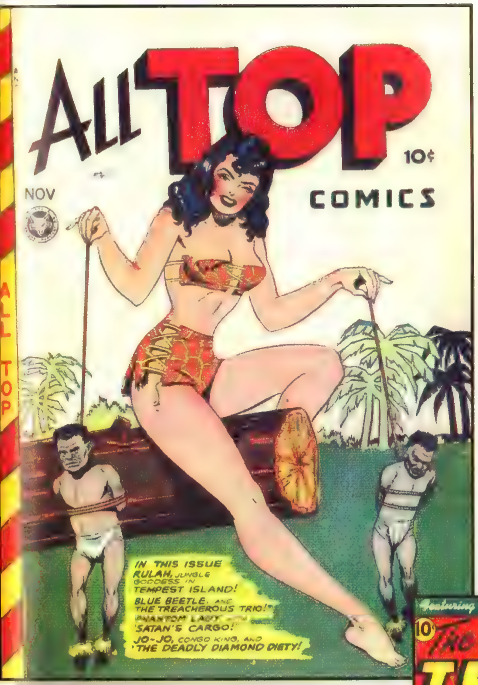
Competition for certain "rare as hen's teeth" Golden Age comic books is at an all time high! Because many of them are constantly sought after by an army of avid collectors, chances are you may never... EVER... get a shot at these wonderful books, especially in high grade. (That is unless you have really good luck or have a really good relationship with a national dealer.)

Much of the high demand Golden Age has traditionally captivated collector interest by exhibiting one or more special characteristics. These include (but are not limited to) first appearances of major and key supporting characters, work by top artists, origin stories, famous titles, popular publishers, major transitions and/or milestone events, classic covers and/or cover topics (such as World War II, good girl, robots, etc.), and, of course, rarity. Although these criteria may change, depending upon the forces exerted in the comic book marketplace (by new collectors, speculators, dealers, media events, newly discovered collections, and even the economy), the continuing effect is the same. decreasing supplies plus increasing demand equal increasing prices.

Here's a list of nine Golden Greats that fit the equation and seem more and more difficult to find with each passing month. And if, by chance, you are seeking them in top grade, good luck! All over North America collectors and dealers who quest for them are reporting top grade copies as practically unavailable; the challenging, sometimes frustrating, always enjoyable hunt can be a little like "tilting at windmills."

More Fun Comics #73 (11/41) - One of the scarcest of all DC Golden Age origin issues, More Fun 73 represents a major hen's tooth!! The cover, with a half-masked Dr. Fate, disguises the magnitude of the 1st appearance of Green Arrow and Speedy, the origin and 1st appearance of Aquaman, the third appearance of Johnny Quick, and a Spectre and Dr. Fate story thrown in for good measure! This comic is on hundreds of want lists worldwide, yet only a few will ever get the chance to own one. Copies in all grades consistently bring higher than guide prices!

By Steve Gentner



Phantom Lady #13 (8/47) - This great book contains the first appearance of and origin of Phantom Lady by Fox! Reviled by Dr. Frederick Wertham as a "seducer of our innocence", Phantom Lady represented the crème de la crème of cheesecake. Only Phantom Lady #17, the all-time icon bondage/headlight cover transcends number 13 in demand. Matt Baker's artwork clearly shows his ability to illustrate the "form divine".

Adventure Comics #42 (9/39) - Sandman's fourth story in history, his third in Adventure, and his second full cover (and many argue his best). Almost as hard to find as Adventure #40, this scarce issue is always mentioned in any discussion of the all time great DC covers!

Black Terror #2 (6/43) - Alex Schomburg's first cover in this title for Standard/Nedor. Black Terror's are hard to find any time, and some long time collectors suggest this second issue is even more difficult to find than the first!

© Family Comics

© Better

© DC

look at your Gerber Photo Journal! Her likeness seems to appear on Schomburg covers again and again, including those in such titles as Human Torch, Wonder, Fighting Yank, Captain America, Startling... and the list goes on and on.

Seven Seas #6 (1947) - One of the all-time favorite Matt Baker covers!! Featuring the "South Sea Girl", this good-girl offering is virtually impossible to find! The rainbow color effects in the water and Baker's excellent eye for proportion, make this cover absolute dynamite and highly sought after!

© Fox

All Top Comics #8 (11/47) - The first compilation of Fox's top characters Rulah, Jo-Jo, Blue Beetle, and Phantom Lady! Surely selected to tantalize the reader, Rulah was prominently featured on the classic cover... combining the elements of cheesecake, jungle savvy, and negative racial overtones! Due to lower distribution and lousy paper quality, the survival rate of this book (as with most Fox titles) is exceedingly low!

Fighting Yank #21(8/47) - One of Schomburg's hardest to find good-girl covers! I'm not sure who this gal is, but

Wonder Comics #14 (10/47) - This airbrushed beauty by Alex Schomburg is a really tough one to find. Here again is that same Schomburg gal being carried by a Sun-warrior! I think Schomburg's airbrush work is probably the best ever used in comics, and he did several covers for Standard/Nedor in the late 1940's which showcased his technique. The total number of Schomburg airbrush covers done for all publishers is rather small, and demand for them continues to skyrocket.

Green Hornet Comics #20 (9/44) - A rare Harvey Publishing book featuring another wonderful cover by Alex Schomburg! Everyone knows Schomburg's

work graced the covers of Timely titles, less familiar with his work for Standard/Nedor, but few realize he worked for Harvey as well! Even the interior art in this book is amazing, and features early work by such legends as Joe Kubert and Murphy Anderson.

One final thought about tougher to find than hen's teeth" comics. Some time back when these books were undiscovered" and seemed more available, I might find a book at a convention, and then walk around a bit, pondering price and condition. Then, after a suitable waiting period, I would stroll casually back to the table and begin negotiating for the comic.

But now it's different. Even though a "find" may be waiting on the very next table, they just don't last as long. It is a sobering thought that passing on a book, and then hoping to return and haggle later is a luxury less and less available.

Visual Editions

It seems some other collector is waiting just behind you, ready and willing to seize the moment and snag the book, the "target of opportunity" virtually never presenting itself again. With the increasing interest in, and knowledge about, Golden Age comics (especially key, high grade material), the old adage "he who hesitates is lost" has never been more true! Especially with hen's teeth! Till next time...

The High End Market Report

A fascinating segment of comic character collecting is the world of movie posters. Movie posters in their many configurations are both historically interesting and visually rewarding. The field of "movie paper" as it is referred to, is not only as diverse as the comic field, but also parallels the history of the medium with uncanny accuracy. As such it would be impossible to cover it all in this brief space, but for those interested, I will list a few helpful publications and references later on. Suffice it to say that movie posters are very rare, especially those produced prior to 1939 with highly desirable hand scribed, stone litho graphics. This period is equivalent to comics Golden Age, a time when say 6 to 8,000 posters were produced by a studio for a specific film, ordered by individual theaters for display and subsequently discarded or returned to a theater poster exchange after use. A poster exchange acted as a consolidator, storing numerous titles and material, making them later available to other theaters. This practice resulted in the constant reuse of posters until they were eventually worn out.

Movie paper has been available in several styles and configurations. A one sheet poster measures 41" X 27" and is the most common and usually most desired, followed by the half sheet, three sheet, six sheet, 24 sheet, insert, window card, and lobby card.

Of interest to the comic aficionado are items from movie adaptations featuring either comic book, comic strip, or cartoon characters. In recent years, feature films have gleaned the spotlight, with the latest incarnation of Batman and Superman leading the way, while in years past it was the movie serial that was king. A movie serial was presented in chapters usually weekly, as a prelude to the main feature. For a period of 10 to 15 weeks audiences were treated to a series of spine tingling endings, chases, diabolical villains and the inevitable hair raising escapes. It was here that the comic character reigned. Sound serials began in 1929, originally the newspaper "funnies" were adapted to the medium, just as they are the forefathers of the comic book, and then graduated to the original comic book characters in the early forties. Some of the classic comic strip serial titles included: Tarzan, Red Ryder, Tailspin Tommy, Flash Gordon, Dick Tracy, Jungle Jim, Secret Agent X-9, Mandrake The Magician, Tim Tylers Luck, The Lone Ranger, Red Barry, Buck Rogers and Terry and The Pirates. Feature films included, Little Orphan Annie, L'il Abner, Harold Teen, and several Blondie, and Bringing up Father films.

The comic book live action serial treatments featured: The Adventures of Captain Marvel (1941), Captain Midnight, Spy Smasher (1942), Batman (1943), Captain America (1944), Superman (1948), Batman and Robin (1949) and Atom Man Vs Superman (1950). Sadly by the 50's with the advent and increasing popularity of television the serial began to wane.

In addition to the aforementioned "live action" adventures, animated cartoons were also being embraced, studios such as; Disney, Fleischer, MGM and Warner Bros. created such enduring classics as: Mickey Mouse, Popeye, Betty Boop, Porky Pig, Bugs Bunny, Tom and Jerry and a myriad of supporting characters with which we are so familiar, a majority were adapted to comics. Costly and ambitious the Fleischer/Paramount Superman shorts were created with the utmost attention to quality and detail Superman, was first released in 9/26/41, the series continued with 18 additional titles until the release of Superman in Secret Agent 7/30/44. One stock poster was issued for display with all these films and it is rare and much sought after.

Pricing: As in the comic field, prices vary according to the method of distribution, as mentioned pre-1939 titles command a premium. Movie paper is available at conventions, via mail order, from dealers, retailers, at auction and between collectors.

A loose guide:

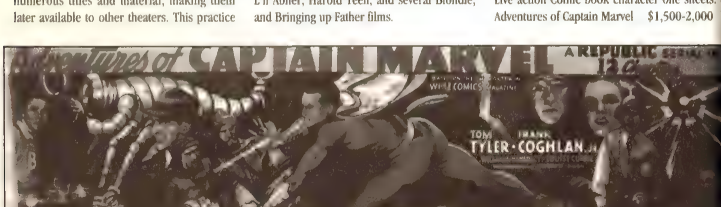
Live action Comic book character one sheets:

Adventures of Captain Marvel	$1,500-2,000
Captain Midnight	$ 800-1,200
Spy Smasher	$ 800-1,200
Batman 1943	$2,000-2,500
Captain America 1944	$ 800-1,200
Superman 1948	$1,500-2,000
Batman And Robin 1948	$1,000-1,500
Atom Man Vs Superman 1950	$1,000-1,500

Cartoon:

Fleischer-Superman	$7,000-10,000

Chapter 1 and stock sheets demand a premium of approx. 50 to 100% above the standard



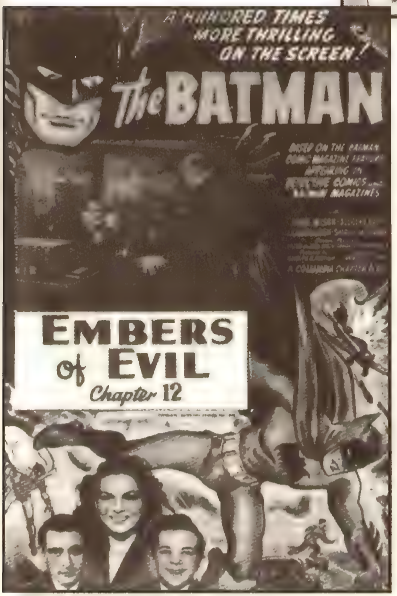
By Joe Mannarino

price, depending on the number of colors present and whether or not there is an "insert" photo.

A sampling of recent transactions include: Capt. Marvel Chap. 1 realized $5,750; Dick Tracy chap. 1 $2,990; Adventures of Popeye $4,830, 12/93 at Christie's (est. at $1,200-1,600). At Camden House 11/93-Linen display Capt. Marvel banner $3,250 (est. $2,000-3,000); Batman chap. 12-$1,300; Spy Smasher stock one sheet $1,100. In a private sale Fleischer-Superman one sheet $7,500.

Comic strip posters range from $400 for A Bringing Up Father one sheet, to $10,000 for a Flash Gordon one sheet. Cartoon posters can range from $150 for a Terry Toons one sheet to $60,000 for a classic Mickey Mouse short.

As in comics one must be wary of re-issues or reprints, which are worth a fraction of the originals but restoration, particularly the practice of linen backing, is much more accepted in the field.



Publications:
Movie Collectors World (The CBG of Movie Posters)
P O Box 309
Fraser, MI 48026

Hollywood Poster Series I-V and Cartoon Movie Posters are available from:
Bruce Hershenson
P O Box 874
West Plains, MO 65775

To Be Continued...
by Ken Weiss and Ed Goodgold
Star Tree Press

Photos courtesy of Bruce Hershenson.

Things that go Munch in the Night!

This month, let's examine insects, rodents, and things that go "munch" in the night. Last column, we looked at fungi and the various ways in which damage to a collection can occur if left uncontrolled. In this month's column, I would like to continue my report on organisms that can ruin a collection by focusing first on insects and then touching briefly on rodents.

Of all the numerous insects who make their home in North America, it is estimated that up to 70 separate species can attack and damage comic books. They attack different parts of a comic variety of materials ranging from the starches used in the formation of the paper products to the cellulose component of the book pages themselves. Unfortunately this also means that there are 70 different species of insects eager to feed on your collection of comic books - if given the chance.

While entomology is not my major field of study, I feel confident enough to state that from these 70 different species, there exist basically two groups: those that have a complete life-cycle (consisting of four stages of development: the egg, the larva pupa and the adult) and those that have an incomplete life-cycle (consisting of only three stages: the egg, nymph and lastly the adult stage.)

Insects that possess a complete life-cycle do not resemble the adult form of the species upon birth. That is, the larva does not look like the adult but grows and changes during the course of it's life. In the incomplete life-cycle, the insect (when born and during it's development) is simply a smaller form of the mature adult. As the insect grows, it sheds or casts-off it's exoskeleton, eventually creating a new one.

It is during their infancy when insects do the most damage. Once the egg hatches, the larva or nymph begins to feed upon any nearby food source. In order to gain nourishment, the insect begins to burrow into the item thus avoiding any light sources, digesting the nutrients from the paper as it progresses. The insect will develop into maturity while continuing to damage the collectible and eventually will emerge from the relative safety of the book as an adult, ready to continue the life-cycle by laying additional eggs in and around the source of food. Therefore, the collector can expect to find damage ranging from perforation of the infected books and comics to the complete destruction of pages (if the damage is sever enough). It then becomes important to ensure that adult insects do not have an opportunity to lay their eggs in or around the storage area.

Under optimum conditions of temperature, relative humidity and light, pests (such as silverfish, book lice, beetles and cockroaches, amongst others) will breed and multiply readily. These conditions are wide ranging, but can be generalized to an optimum temperature between 60 - 100°F, a relative humidity above 60% and a low-level or near-dark light source. If these ranges exist, insects will lay several eggs at once (anywhere from an estimated 30 to 100 individual eggs). As is the problem with fungi, the conditions that favor the growth of these organisms also encompass the recommended environmental standards for the safe storage of paper and paper related materials.

Rodents, on the other hand, will feed on anything. They can survive in almost any environment, under the most difficult of circumstances. What they prefer is an area that is quiet and secluded, with a minimum of human contact but is close to or contains a large supply of food and enough space to accommodate a continuously growing population. The common mouse found in a home, can produce approximately 30 to 35 young in a single year, and while they prefer to eat grains (such as wheat or barley) it desperate enough, they will nibble at paper resulting in extensive damage. So what can a collector do?

Since infestation can occur through a number of different methods such as, the accidental contamination of a collection by introducing infested books into the storage area, leaving windows open, providing easy access to insects and other creatures through poorly sealed doors and windows and the accumulation of dirt and dust within the storage area - prevention is the only available option left to the average collector.

Preventing insect (and rodent) infestation is relatively easy to accomplish and can take many forms. Simply sealing open windows, vents and doors will help to eliminate insects from entering the storage area. The removal of dirt and dust, through the implementation of regular housekeeping to the storage area will also aid in the safeguarding of the collection. A regular system of housekeeping (such as dusting exposed surfaces and vacuuming any rugs or crevices where dirt is easily accumulated) will discourage organisms from settling in the area.

Early detection will also aid in the prevention of irreparable or costly damage occurring to a collection. A systematic routine of cleaning and maintenance that effectively monitors the condition of the collection will help in the early detection of an infestation, thus preventing a larger problem from developing. By examining the corners of the storage area or enclosed spaces such as floor-boards, between boxes, inside boxes or even inside the comic book itself, early detection will be successful.

Look for evidence of activity such as frass or faecal debris (especially from rodents) or damage to the artifact (such as a nibbled corner or edge). Incomplete life-cycled insects (such as cockroaches, silverfish or firebrats) leave behind an exoskeleton as they mature. If evidence of the insect is discovered (either alive or dead, in various stages of development) or exoskeletons can be seen, then a problem does exist and steps should be taken immediately.

Once again, as I did in my previous column of fungi, I recommend the following course of action:

1) remove the books that are contaminated to an area away from the rest of the collection. This will prevent any larvae from spreading to books not yet contaminated.

2) examine the storage area thoroughly for signs of further infestation. If any of the tell-tale signs are in evidence (such as debris or the actual insect, or rodent itself) then change the conditions that favor the continued existence of these pests. Implement a thorough system of housekeeping that removes any dirt, dust or food particles from the storage area. Seal any windows, doors or vents that allow these organisms access to your collection.

3) store any contaminated books away from the rest of collection and make sure that environmental conditions within this separate storage area are well within the recommended environmental norms.

4) after an extended period of time (several weeks or months), check the contaminated books again for evidence of further activity. If no further activity is noticeable, then the books can be returned to the main collection.

Once infestation occurs it becomes extremely difficult to bring the situation under control. These recommendations, if not successful in eliminating the problem, are not the only steps a collector can take to safeguard their collection, but are the easiest ones. Other methods of control, such as fumigation or trapping, are extreme and should be considered by the collector only if the problem continues or is widespread. Ideally, preventing any infestation from occurring is in the collector's best interest, since infestation is almost impossible to bring under control after it has occurred.

Until next time when we will take a walk down a slightly different path, by looking at the concepts of museology and of "artifact integrity", keep on collecting.

By Conservation Technician Tracey Heft

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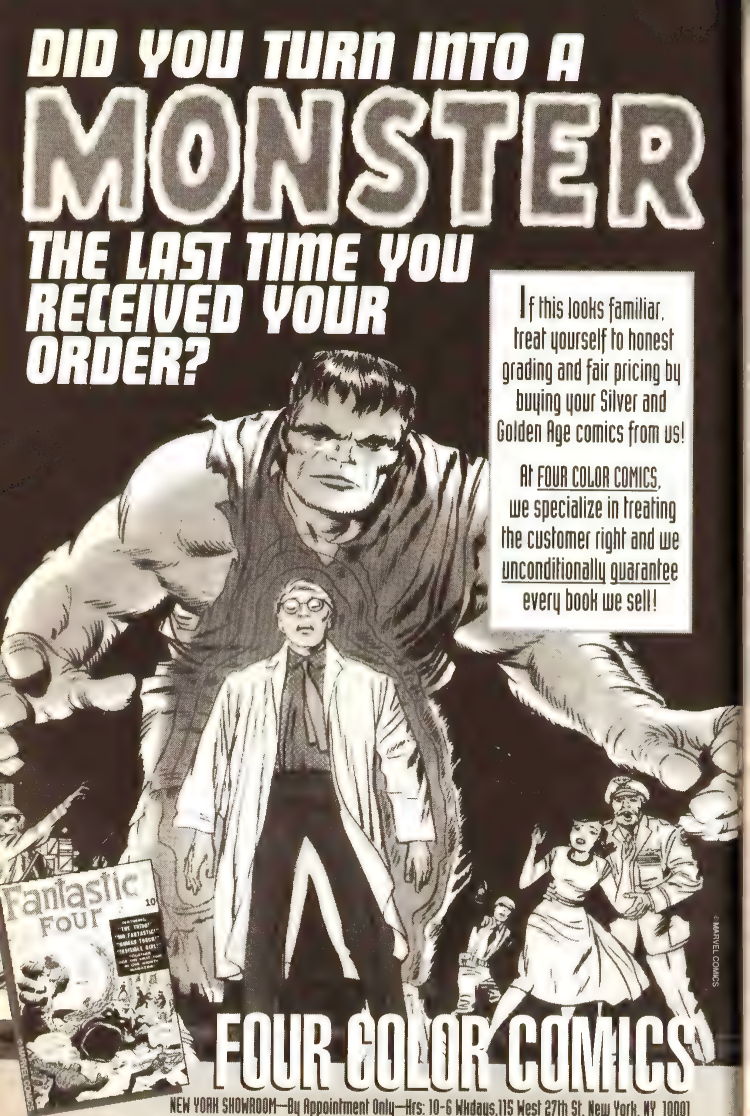

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MARKET REPORTS

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Current Age - Since this publication is ostensibly a price guide, I think that there should be some discussion of how a dealer handles his pricing on "recent" books (from the last five years). Here is my position - rather than just looking up the prices in Overstreet, or other publications, we should base our selling prices on cost.

Let's take Spawn #1. This issue is a good example of a salable, but readily available, comic; that can be obtained from just about every wholesaler in the business. There was ad from one wholesaler in OCBM #11 offering it for $4.50. If a dealer wanted to buy it from this supplier and "keystone" it (double the price, a standard practice in retail) he would charge $9. So what is the supposed "value" of Spawn #1 according to the current "guides"? Overstreet (#11) $10; Wizard (#31) $12.50; Comic Values Monthly (#90) $14; and Hero (#9) $18.

Overstreet is close. If you used Wizard, you would be charging nearly triple your cost. If you went by Hero, you would be charging four times your cost. Here, Spawn #1 goes for $9. We make up our own price list based on cost. As wholesale prices change, it may mean raising the price on certain issues, or that certain comics will be priced "above guide". However, I would prefer to have the issues and let the customer decide whether to purchase them or not, than not have the issues at all.

Antarctic Press: There is a small, but apparently growing, following for these Japanese manga-style and anthropomorphic books. However, my best sales to date of Antarctic Press material have been of their adults only titles, A-Bomb and Velvet Touch.

Bongo: The various Simpson's books continue to sell well; they are all well written and fun to read. I think that, considering the continued popularity of the TV show, these books will have a long "shelf life"; they have grown past the "fad" stage and are now firmly entrenched as part of popular culture.

Cartoon Books: Bone numbers continue to climb. I see favorable mentions of it everywhere now.

Comico: Elementals is the only Comico title that still has any legs. Under the Northstar banner, the horror titles Splatter and Slash have black and white art that will appeal to fans of Rebel Studios' Faust.

Continuity: Unfortunately, these guys never seem to get it right. There are clearly some really talented people there, but because of bad business practices, pedestrian stories, and wildly unreliable shipping schedules they barely sell. We sell only a couple of each, and I don't think anyone would care, or notice, at this point if Continuity ceased publication all together.

Dark Horse: Age of Reptiles, the lushly illustrated, all picture and no dialogue story of dinosaur life, was recommended by everyone on the staff and subsequently sold out. Dark Horse's manga line does as well as the line from Viz.

Drawn & Quarterly: Runner-up to Fantagraphics in publishing high quality, alternative comics and trade paperbacks. Dirty Plotte by Julie Doucet, Peepshow by Joe Matt, Palookaville by Seth, and Yummy Fur by Chester Brown are among our top alternative sellers.

DC: Green Lantern #48, 49, and 50 are the current much sought after books. However, as with the Death of Superman and Knightfall/Knightquest. I anticipate a dropping off of sales down to pre-crisis numbers. Superboy actually generated more interest, and higher sales, than Supergirl, while Steel appears to be the weakest of the three Superman spin-off titles. And speaking of spin-offs, there will be yet another Huntress series. While a solid supporting character, I don't see her having the popularity of either Catwoman or Robin.

Gladstone: Each and every Disney title, including the books reprinting Carl Barks' Walt Disney's Comics & Stories, consistently sells. The issues of the ducks comics with new stories by Don Rosa sell even better. This is one line of comics that truly has mass market appeal beyond the usual comics-reading crowd.

Harvey: While nowhere near as strong in sales as Archie and Disney, a complete line of Harvey comics will always produce a couple sales per day. Hot Stuff, Richie Rich, and Casper seem to be perennial favorites.

Image: Spawn/Batman by Miller and McFarlane is what everyone it talking about. Gen 13 #1 sold out, but was ordered in low enough numbers so it would. Image still suffers from an inability to ship comics on schedule. Here's just one example - Deathblow #4 was resolicited in the March 1994 Advance Comics; it was originally solicited in the August 1993 AC. Deathblow #3 has yet to ship and I was unable to find any solicitation for it in the past eight months. With a track record like this, is it any wonder that their sales are shipping?

Innovation: All of their licensed titles, Lost In Space, Quantum Leap, and the adaptations of Anne Rice's vampire novels, sell solid numbers with very little fluctuations month to month.

Kitchen Sink: Besides their strong mainstream line, Kitchen Sink also publishes some of the top selling adults only titles, including Larry Welz's Cherry and Reed Waller and Kate Worley's Omaha. All of the issues are available either in later comic printings or in collected volumes.

Malibu: Sales on all Ultraverse titles have slowed. New entry into the Ultraverse world, Wrath, sold fewer first issues than any of its predecessors. Barry Smith's Rune #1 just shipped, and may be the only Ultraverse title to sell more than a handful of copies in the long run. The one bright spot for Malibu is Star Trek: Deep Space Nine, which sells as well as its DC counterparts.

Marvel: Beavis and Butthead was a solid hit, nearly reaching Simpson's numbers. Ren and Stimpy continue strong with issue #1 holding its price at $18. The much anticipated wedding of Cyclops and Marvel Girl in X-Men #30 did generate extra sales, but with the speculation market's collapse, the increase over the usual number was not the 2 1/2x to 3x it would have been during the speculators heydays. With the growing popularity of the X-Men animated series, both X-Men and Wolverine back issues are becoming hot again, the highest demand seems to be for Wolverine/Sabretooth stories, and the first ten or so issues of the new X-Men series. We've had to raise our Wolverine back issue price to Overstreet levels in order to buy them; issue #1 now goes for $30.

Mirage: While sales on the Turtles comics (both the black and white and newer color versions) continue to fall,

sales on Stan Sakai's Usagi Yojimbo have increased since the book moved from Fantagraphics to Mirage. Most readers are pleased with the addition of color; Tom Luth's coloring adds to Sakai's renderings, rather than detracting from them as will often happen with the more garishly colored books.

Taliesin Press: First there was Cerebus, then Bone. Now James Owen's Starchild is reaching out to readers who are tired of the same old super-heroes slugging it out with the same old villains every month. This book features tight scripting, wonderful use of panels, and some of the most breathtaking line work I have ever seen in comics. Hopefully these will be kept in print to allow new readers to hop on!

Valiant: The Shadowman #0 chromium edition's sales showed how the impact of gimmick covers has lessened. We have yet to sell out, and did not order many copies above our usual order. Valiant sales have finally settled down to non-speculation numbers.

Viz: The majority of these translated Japanese comics sell as well as, if not slightly better than, mid-range Marvel books, with Ranma 1/2 and Battle Angel Alita leading the way. For those who out-grew or are simply tired of the standard superhero fare, Viz offers science fiction (Battle Angel Alita), mythic horror (Mermaid Forest), humor (Ranma), and slice of life (Maison Ikkoku) themes.

Silver Age & Golden Age - We seem to be going through one of our periodic droughts as far as older books go. Everyone wants to buy EGs and Timely's, but no one wants to sell them to us.

In Conclusion - It's great to hear all the feedback from readers of the Market Reports. Don't forget to say - "Extremism in the pursuit of pricing in no vice."

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Golden Age - The action here is still slow, due to the lack of supply. Sales include a couple of late-Golden Age books: World's Finest #65 GD $18; Superman #93 FR $15. Here's hoping for more action next month.

Silver Age - The action here is primarily with Marvel, with miscellaneous issues of Captain America (#110-120), early Conans, pre-hero books and the split-hero books Tales of Suspense, Tales to Astonish and Strange Tales, along with the usual suspects Amazing Spidey (inc #50 F $60) and Fantastic Four (inc #59 VF $30). Marvel's recent new release of Avengers Log has stirred some interest in Silver Age Avengers, particularly the bargain priced issues from #59-100.

Other Silver Age movers include a run of high grade Kirby Demons (#2-16) at guide, a few lower grade Brave & Bold and Metal Men at guide and a Batman #251 VF $28. The trend here continues for good sales of bargain books from Dell, particularly the Little Lulu, Disney, and Four Color titles.

Modern Age - This is where 80% of the action is, folks. The nature of comic book collecting is that the audience

turns over about every three years, meaning that new collectors are going to be most interested in books from the last three years, as well as the earlier key books upon which new stories are based. For instance, as Sabretooth has become an integral part of the X-Men storyline, his X-Men appearances over the past three years are very fast movers. ... and his first appearance in Iron fist #14 has skyrocketed during that time.

Our most recent in-store top-selling new titles include X-Men, the Gambit mini-series, WildCA.T.S., Spawn, Pitt, Marvels, Simpson's, Beavis and Butthead (proving once again that the intelligence of the American public should never be under-estimated), Uncanny X-Men Unlimited, the Superman family, Bone, Ren & Stimpy, Cosmic Powers, Amazing Spider-Man and Sandman.

Other new titles performing well include Superboy, Supergirl and Catwoman from DC, Breed and Solitaire from Malibu, Dark Horse Comics and Star Wars: Tales of the Jedi from Dark Horse.

Different Market Notes - Rather than do a re-hash of previous reports analyzing each of the major publishers, I think this is an excellent time to spotlight some different market notes.

First, it should be noted here that there are several titles performing well above expectations (they weren't picked to be mega-hits, but their sales are surprising here). Their titles include Mobile Suit Gundam and Ranma 1/2 from Viz and Thing From Another World and Age of Reptiles from Dark Horse.

Second, there are some books that would wind up on the best-sellers list if they were analyzed by dollar volume rather than number of copies sold. In this category are Legends of the World's Finest (gorgeous Brereton art) and Golden Age from DC and the Art of Homage Studios from Image.

Then we have the continuing phenomenon of the X-Men. The X-family of titles represents a solid percentage of our back issue sales, and this is a long continuing trend, with most of the sales being those related to the current team that is featured on TV every week. We have quick sales on all first appearances of Gambit (Uncanny X-Men #266 $3.2), Rogue (Avengers Annual #10 $12), Jubilee (Uncanny X-Men #24 $9.50), Omega Red (X-Men #4 $6.50), etc. X-Men Adventures is one of our fastest moving back issue titles. Now if only Marvel could make their other franchises half as strong... In the late Fall, both Fantastic Four and Iron Man are due to be featured in cartoons as well.

There is much anticipation for the coming Batman/Spawn and Spawn/Batman books. These books will be the highest ordered $3.95 and $4.95 comics in history (with the exception of X-Men #1e at $3.95). Are there over a half-million customers for these books or are we going to be dependent on multiple copy purchasers again? This could be another climb up on the roller coaster, folks.

Also, congratulations to John Byrne and Dark Horse for finding a way to bring new readers and interest into a continuing series. With Next Men: Faith, a four issue series within the regular series, sales jumped almost 20%. Although the larger type said Next Men: Faith #1 on the cover, the book was Next Men #19. A sort of non-gimmick, worth noting and applauding.

Comic book fans are laughing again! The success or recent licensed humor comics like Ren & Stimpy, the Bongo Comics line, Beavis & Butthead (ick!) signals a trend that we may be coming out of the grim and gritty period that most mainstream comics have been languishing in since the wake of Batman. Dark Knight Returns and Watchmen in 1986.

You can rely on Overstreet for the best information about the comic book market. Remember, comics don't have to be hot to be cool . and keep those four colors flying!

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Greetings, comic lovers everywhere! Before beginning this month's report, I'd like to reflect on Jack Kirby's passing on Feb. 5th, 1994. Mr. Kirby's importance to the hobby is well beyond my limited ability to express, so I will simply speak to the effect he had on my life. By the time I started reading comics in 1963, Kirby had been entertaining comic readers for over two decades. At Marvel, Jack Kirby, along with Stan Lee, Steve Ditko and the rest of the Marvel bullpen reinvented the superhero genre, and perhaps saved the comic industry. The list of titles and characters created at Marvel are as legendary as the man. Avengers, Captain America's Revival, Fantastic Four, Iron Man and X-Men. Then the '70's came. I was in college, and Kirby was at DC, creating still more characters of epic proportions. Darkseid, Forever People, Kamandi, Mister Miracle and The New Gods. Books that formed a tapestry so intricate that while most recognized it's brilliance, few comprehended the overall design. Then in the mid 70's, Kirby returned to Marvel to once again chronicle the Adventures of Captain America and create the Eternals, and when Pacific Comics formed in 1981 to sell comics directly to comic shops, it was a Kirby book (Captain Victory) that had the distinction of being the very first direct sale comic. I never had the chance to meet Mr. Kirby, and I will always regret not having told him how much his work meant to me. Now on to the report:

Golden Age - Usually not much to report, but last month I did acquire and quickly sell a small number (about 25 issues) of some lower grade inexpensive GA books. Most were the title Wings, with a few war and mystery books and a single Captain Marvel. All priced out at under $20. There is obviously demand for cheap old stuff. The trick is to find it.

Silver Age - Nothing new to report here. Inexpensive (under $20) SA books continue to sell well. DC and Gold Key sell the best in mail order, Marvels at shows.

70's Books - It is hard to stay on top of what is most in demand with 70's comics. Currently, the monster/horror/mystery genre is hot. Titles like Werewolf By Night, Tomb of Dracula, Watching Hour and From Beyond The Unknown are in vogue, selling quickly at guide. Ditto with Marvel's monster mags of the 70's. With many selling over guide. Meanwhile, mainline superhero books of this time are slow and require significant discounts to sell. I placed a lot of these books (70's superhero) in a dollar sale that was a roaring success, selling runs of books like FF, Avengers, Team-Up and the like. Some of the big bargains at a buck: Logans Run #6 NM (Thanos), Marvel Presents #4-12 NM (Guardians) Starslayer #2 NM (Rocketeer) Other sales: Werewolf By Night #32 VF+ $28; Amazing Spider-Man #101 VF $68; FF #100 VF+ $32.

New Comics - The line of Simpson comics are very popular, books like these are great for the hobby because they bring in new readers. Till next month.

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Good Sellers - Funny people comics have shown increased popularity in recent months. Abbott and Costello, I Love Lucy, Phil Silvers/Sgt. Bilko, Martin and Lewis, Bob Hope, and The Three Stooges, highlight the "real human" comic sales. Millie the Model, Patsy Walker, and My Friend Irma all have strong followings. Roy Rogers is now my most requested western title. Both photo cover and Atlas westerns are strong sellers.

Famous Monsters is experiencing renewed interest from both comic and film collectors. If you still need to add any of these issues to your collection, I would suggest you do it quickly. The other Warren titles: Vampi, Creepy and Eerie sell at over guide.

Shadow pulps and paperbacks are not plentiful enough to meet demand. This series started in 1931 and pre-1934 issues are not easy to locate. The much anticipated Shadow movie is only a few months away from its debut. If you want any Shadow material, now is the time to get it. Watch for the limited edition Shadow bust from Graphitti Designs.

The pulp investment of the year continues to be Marvel Science Stories #1 from 1938. This title was issued a year before Marvel Mystery Comics, and first used the logo that was made universally famous when Timely published it's first comics. This pulp sells for around 1-2% the price of Marvel Comics #1. This price ratio is absurd. If you think of your collectibles as investments, this should be your next purchase.

The Earthquake - I was in Los Angeles for two weeks in the middle of January to purchase a couple or large collections. Both deals were in the final negotiation stages when the quake hit. One collection was so far south of the epicenter that it and the building it was in was not damaged by the quake.

The other collection was in a building that really took a beating. This was a nice Golden Age collection owned by an old timer. I had arranged to meet him on the 17th of January to finalize the deal. That was the day of the quake. My hotel was damaged to the danger point and it had to be evacuated. I felt like a refugee that day as I drove around LA watching people pull their belongings out of heavily damaged buildings. I hope this is only a once in a lifetime experience.

When I finally did get to the Golden Age collection, the building it was in was wrecked. The owner let me look inside and it was obvious that the books were buried. Although I really wanted to get my hands on those early 1940's comics, I didn't want to dig through an earthquake weakened structure to get them. This classic Golden Age collection is still buried in the bowels of LA. I won't be able to get these books until my trip to the West coast.

Recent Acquisitions - Although nature prevented me from getting the "Earthquake Collection", I was able to get a large number of interesting and significant items.

One of the really interesting collections that arrived this month was a group of 500 romance comics. This group contains lots of Good Girl Art plus issues with art by Frazetta, Toth, Matt Baker, Jay Disbrow, Jack Kirby (we'll miss you Jack - you gave us the biggest variety of thrills of any comic creator - we'll always appreciate your work), Wally Wood, Bill Ward, Joe Kubert, etc. Romance comics have experienced great popularity lately. This is one area of comics that has not been totally documented and these books are often outrageous.

Golden Age arrivals include: A near complete set of Spy Smasher, Rex Dexter of Mars #1, Buck Rogers #1, several more high grade pedigree books from the "Desert Collection". These include: Our Flag #1, a few Green Lanterns and a few Marvel Mystery. I've also been fortunate to pick up some nice pulps including some 1930's Doc Savage. Amazing Stories from March 1929 featuring the only Buck Rogers cover, Marvel Science Stories #1 and a copy of Marvel Stories from November 1940 which contains art by Simon and Kirby, and the only non-comic book appearance of the Human Torch.

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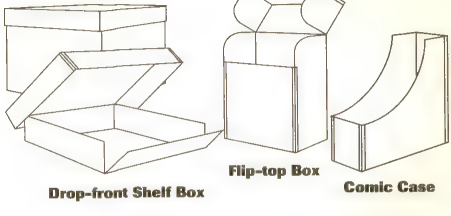

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11-15	$10.00	$11.50	$12.25	$14.25	$22.00	$37.75
16-20	$11.50	$13.50	$14.50	$17.75	$25.50	$48.75
21-25	$14.00	$15.25	$17.75	$19.25	$28.50	$65.50
26-30	$15.25	$17.00	$19.75	$22.00	$29.00	$75.00
31-35	$17.50	$19.75	$22.00	$25.75	$30.00	$84.50
36-40	$18.50	$20.50	$23.25	$26.75	$33.00	$94.50
41-45	$19.50	$22.50	$25.75	$29.50	$34.00	$103.75
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Most notable recent sales include All Flash Quarterly #20 NM-, Amazing Spider-Man #'s 7 VF, #8 VF/VF+, Batman #2 VF+, Captain America #8 VF, Daredevil #1 NM-, Fantastic Four #'s 2 VF-/VF, #4 VF+ and #7 NM-*, Showcase #30 VF+, Strange Tales #99 NM (B), Tales of Suspense #'s 39 VF/NM and 48 NM, Tales to Astonish #'s 36 NM and #59 NM-* and #40 VF/NM, Tortok #2 VF+ and #3 NM/MT. Golden Age and Silver Age mail order sales, in general, have been spectacular.

Finally, in Tribute to Jack Kirby, we'd like to say thanks for all the memories, nuff said!

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Hello everyone and welcome to the latest market report from North Central Kentucky! I will be primarily reporting on my latest mail bid auction results which closed on January 15, 1994.

Marvels - Marvels still sell well if the price is right. High grade examples of early 1970's books did well with early issues Conan, Tomb of Dracula, Frankenstein, Fear, Defenders and Marvel Feature showing strong interest from many bidders. Amazing Adventures #1 NM $1; Amazing Spider-Man #3 (Jul 63) GD/VG $126, #4 (Sep 63) Sharp VG/FN $275, #5 (Oct 63) Nice VG/FN $220, #6 (Nov 63) Glossy Fine $285, #7 (Dec 63) Sharp VG/FN $99, #8 (Jan 64) Glossy VG/FN $125, #9 (Feb 64) Glossy aFine $115, #10 (Mar 64) Glossy sharp VG $100, #11 (Apr 64) Glossy VG $64, #12 (May 64) sharp VG/FN $75, #13 (Jun 64) Glossy VG $75, #15 (Aug 64) Glossy sharp VG $75, #16 (Sep 64) VF $131, #17 (Oct 64) Nice VG $85, #18 (Nov 64) aVG $40, #19 (Dec 64) FN/VF $70, #101 (Oct 71) Sharp Fine $60, #143, 153, 160, 166, 172, 173 all VG to FN/VF, average nice VG/FN $20, #204-218 all VG/FN to VF/NM, average is nice FN/VF $41, #220-224, 226-228, 230-237, 240-242, 246, 247 all VG/FN to nice VF, average FN/VF $50; Captain America #100 (Apr 68) Solid VG/FN wear wise but magic tape on entire spine, etc. $30; Cat #1 (Nov 72) NM $11; Conan #21 (Dec 72) VF $11; Daredevil #18 (Mar 68) VF/NM $11; Defenders #1 (Aug 72) Sharp glossy VF/NM $50; Fantastic Four #48 (Mar 66) Sharp FN/VF $241, #91 (Oct 69) Glossy VF $6, #112 (Jul 71) Fine, off wht-wht, blue distributor $12.50; Fear #10 (Oct 72) Glossy FN/VF $7. #23, 25, 26, 28, 30 all FN/VF to VF $20; Iron Man #18 (Oct 69) Fine $7; Journey Into Mystery Annual #1 (1965) Sharp glossy Fine $44; Marvel Feature #1 (Dec 71) Sharp Fine $30; Savage Tales #1 (May 71) Sharp VF $50; Sgt. Fury #25 (Oct 65) VF/NM $16; Star Trek Lot #1 NM, #3 aFine, #7 Fine, #10 NM $9; Tales of Asgard #1 (Oct 68) VG/FN $9; Tales of Suspense #59 (Nov 64) Sharp FN/VF $75; Werewolf By Night #1 (Sep 72) Sharp VF $21; X-Men #5 (May 64) Glossy Good $30, #200 (Dec 85) NM $5, #201 (Jan 86) NM $20, #214, 229, 232, 233, 235, 236, 243, 245, 249, 250, 235 $35.

DC - DC did fairly well with Superman related titles showing more interest than other titles. The new "manufactured" collectibles did poorly (an Adv. of Superman platinum only brought $20 for example) and interest in Brave and the Bold and Showcase issues was somewhat weak (surprisingly). Adventure Comics #136 (Jan 49) Fair $17; Adventures of Superman Lot #424, 426-428, 438, 443, 446, 455-460, 467, 469, 475, 500 (Col Ed), 501, An2 19 NM $30; Batman #200 (Mar 68) Nice FN $45, #402, 407, 433, 436-439, 442-446, 448-452, 454, 455, 457, 465, Batman: Shadow of the Bat An #1, Death In the Family first print TPB all 23 VF/NM $46; Batman: Legends of the Dark Knight Lot #1 (All four cover varieties); #2-14 All NM $42; Brave and the Bold #57 (Jan 65) aVG $16; 'Brother Power The Geek #1 (Oct 68) Nice VG $7; 80 Page Giant #1 (Aug 64) Solid GD $20; Hawkman #1 (May 64) Nice VG/FN wear wise, 1/3" color thin FC over cover price where price sticker was removed, WEC, WEP $45.50, #1 (May 64) VG $61; Justice League of America #15 (Nov 62) VG $12; Sandman (1970's) Lot #1-6, all from VG/FN to VF $20, #14, 25 both VF/NM $10; Sandman Special #1 (1991) VF Giant size with glow in dark cover! $5-7 $4, #2 (Dec 61) Very Good Fine, creamy pages, letters "B. P." in marker 7/16" high in UR area FC $23; Showcase #39 (Aug 62) Solid GD $20.55; Showcase "Tommy Tomorrow" Lot #41, 42, 44, 46, 47 all FaG or better $20; Showcase #78 (Nov 68) Sharp FN/VF $9, #82 (May 69) Glossy VG $10, #83 (Jun 69) Sharp VG/FN $12, #84 (Aug 69) Fine $14, #94, 95, 98-104 all nine from FN/VF to NM $17, Star Trek DC Bonanza Lot (1984) #1, 2, 6, 7, (1989) #2-9, 11-16, 20-23, An1 (1990), Modala Imperative #1, Next Generation (1989) #9, 10, 14, 19, 22; N. G. Modala Imp. #4, VF/NM better $75; Superman Annual #7 (Sum 63) VG $13; Superman (Current Series) Lot #1-7, 12, 14, 15, 17, 20, 22, 23, 32-37, 40, 53 (1st p), 75 (Direct-no UPC 1st p), 78 (Col Ed), An2, all NM! $40; Superman's Girl Friend Lois Lane #14 (Jan 60) Sharp glossy VG $25; Superman: The Man of Steel Lot (1986 Ltd) #1 (both covers), #2-6; (current series) #18 (1st p), #22 (Col Ed), An2; Superman: The Earth Stealers #1 (1st p) all 11 NM $30; Swamp Thing #1 (Nov 72) aNM $50.50, #2 (Jan 73) FN/VF $17; Unexpected Lot #81 GD/VG; #132 Fag, #133, 135, 136, 157, 200, 220, 221 all VG to NM average nice VG/FN $10.

Golden Age to 1960's Esoteric - Horror comics and MAD magazines showed significant collector interest. Adventures Into the Unknown #20 (Jun 51) Glossy VG/FN $25; Comedy Comics #25 (Fall 44) VG $8; Daredevil #66 (Sep 50) Sharp VG $20; Double-Dare Adventures Set #1 FN, yllg; #2 VG/FN $20; Fighting American #1 (Oct 66) Sharp FN $20; Flash Gordon #12 (Feb 69) Glossy VF/NM $12; Fruitman Special #1 (Dec 69) aFine $15; Liberty Comics #15 (Jul 46) Fine $13; MAD #48 (Jul 59) VG $11, #89 (Sep 64) VG $7; Mad, The Worst From #1 (1958) aGood with labels and stickers $11; Magic Comics #90 (Jan 47) Glossy sharp VG $9; Spellbound #34 (Jun 57) aVG $11; Strange Stories of Suspense Lot #11 Good, creamy cvr/pgs; #12 solid $9, Strange Tales of the Unusual #4 (Jun 56) VG $12, #6 (Oct 56) GD $8; Super Magician V4 #9 (Jan 43) VF wear wise but flat spine roll $20; True Comics #20 (Jan 43) Nice VG/FN $11.55; Uncanny Tales #56 (Sep 57) VG $16; Web of Evil #18 (Sep 54) VG $18, #20 (Nov 54) VG $14.

Dell and Gold Key - Media related titles did very well as did Turoks and Looney Tunes. Girl From Uncle #1 (Oct 66) FN $15; Hardy Boys (TV) Lot Gold Key #1 and #2 both sharp VG $10; It's About Time #1 (Oct 66) VG/FN $9, Korak #1 (Jan 64) NM $21; Looney Tunes #14 (Dec 42) sharp glossy VG/FN $65; Mission Impossible #3 (Dec 67) aVF $14, #4 (Oct 67) aVF $14; Mod Squad Lot #4 FN/VF, wht; #6 aFine $15; Petticoat Junction #1 (Dec 64) VG $13; Sea Hunt #6 (Jul 60) VG/FN $13; Sir Lancelot F.C. #606 (Dec 54) VG $12; Turok #20 (Aug 60) sharp VG/FN $17.50, #29 (Nov 62) Nice VG $11, #34 (Jul 63) VG $12, #38 GD/VG; #57 aFine; #59 FN/VF; #84 GD/VG; #86 VG; #108 aFine $36.

Western, War and Crime - These areas showed reasonable collector interest and bids were fairly strong. Prices are still very low compared to typical superhero comics. Luke Short's Marauder's Moon F.C. #848 (Oct 57) VG/FN $9; Rio Conchos (Dec 64) Fine+ $20; Tim Holt #31 (Aug 52) VG $12; Two-Gun Kid Lot #72, 73, 79-83, 85-87, 121 all 11 from GD to VG/FN $17; Fightin' Marines #3 (Dec 51) Sharp VG/FN $17 50; Operation Bikini (1963) Fine $9; Star Spangled War Stories #111 (Oct 63) Good $9, #113 (Mar 64) VG $14; All-Famous Police Cases #10 (Apr 53) aVG $7.10; All-True Crime #44 (May 51) VG $7.10, #45 (Jul 51) VG $7.10, #46 (Sep 51) VG/FN $7.10, #52 (Sep 52) VG $7.10; Crime Must Pay The Penalty Lot #17, 21, 22, 36, 37 all VG to FN/VF, average of VG/FN $38; Exposed True Crime Cases #2 (May 48) FN/VF $30.

Independents - Generally, "independents" were weak, although there were a few notable exceptions. Post-Unity Valiants were very weak, reflecting the glut caused by all the speculators. Pre-Unity Valiants were down although prices on these books reflect the underlying collector market and are, in and of themselves, not very low, just low in comparison to the speculator driven heights of 12 to 20 months ago. Aliens vs. Predator #1 (Jun 90) VF/NM better but of five copies. All first printings $46; Cerebus Lot #25-28, 37, 40-43, 49, 50, 59, 61, 65, 64, 66, 100, 112-113, 141, 164-167. Cerebus Jam #1 all 24 VF/NM $43, Dark Horse Presents Lot #3, 9, 34, 35, 36 (both covers), 46, 58. All eight VF/better $31; Flaming Carrot #1 (Sum 81) Killian Barracks NM $79, Harbinger #0 (Send away version) Choice NM $70, #5 (May 92) VF/NM, with coupon $14; Solar Man of the Atom #3 (Nov 91) NM $14.50; Star Wars: Dark Empire #1 NM 1st printing $23; Vampire Lestat #1 (Jan 90) NM 1st printing $20; X-O Manowar #6 (Jul 92) NM $7.

Undergrounds, Fanzines, Misc - There was much activity in Undergrounds, price guides and early fanzines. This market is driven almost solely by true collectors and its strength shows. Prices are still very low in comparison to the more trendy collectibles. Junk Comix #1 (1971-1st print) GD/VG $9; Legion Outpost #5 (Fall 75) FN/VF $10; Official Underground and Newave Comix Price Guide (1982) by Jay Kennedy Sharp VF/NM 1st and only ed. $15; Paranoia #1 (1972-1st print) VG $9; Rocket's Blast Comicollector #43 (1946) Fine $10, #44 (1946) Fine $10, #45 (1946) Fine $10; Zap Comix #0 (1968 4th or 5th print) VG $9.

All in all, the market is alive and healthy but not always at or near price guide levels! Collectors are definitely diversifying into less speculator exploited areas. With the wide variety of material available there should be room for everyone to find something that has not been driven out of reach by speculators or collector/investors with more money than sense.

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Back from Vienna (see below for overview), and as we got off the plane, we were greeted with 2 below zero (and the plane was continuing to Orlando . . . why get off?). The reason I prefase this report with that, is the frigid weather affects sales, so the middle two weeks of January were completely thrown off. Neither the customers nor I wanted to be in the store (and as I write this we are in the midst of a blizzard)

Current Stuff - Top of the line for the past few weeks pretty much remains split between the big two. Daredevil (both series) in contnued demand, #319 at $25, #320 at $18. Marvels was, as you know by now, a surprise hit, a good read, and very popular. #1 at $18, #2 at $8. All X's remain in demand, and always a sell through for current material. Spidey's (all), leveling off, steady but no increase. Biggest disappointment, regardless of all the hoopla, Beavis and Butthead. No one even asks for it. As I made out my next order form, I rather cynically noted that all of the Spidey's for March will be issued in two versions (read "expensive and more expensive"). In fact during one week in March, you will be allowed to spend $7 40 if you wish to keep your Web Of Spidey collection, one enhanced edition, one regular edition, and one Annual. This for one title for one week. Hey, the goose may be terminal. I always adjust my orders when something like this happens, so my total order remains the same in dollars.

Continued on page 58

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SOLAR 11	~~$ 14.95~~	$ 6.99

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CALL FOR OTHERS

Continued from page 54

My theory here is that no company should get more than they usually do, when they decide to @#$%& . . . er. . . I mean benefit the public with two or more covers.

While Marvel seems to be picking up, DC remains constant, with some customers deleting Superman's and Batman's, but neither to any great degree. The demand for the lower priced earlier (1980's) Superman remains constant, but this has not extended to the Batman issues. Interest in the coming GL gimmick is only moderate (many more people are asking for Itchy and Scratchy than GL), and it seems the public may be tiring a bit of these alternate forms of gimmicks. Interest in Valiant and Image is totally flat. That means my subscribers take what comes in, but none sell over the counters. Spawn remains the only book of interest, with the Batman/Spawn crossovers mildly anticipated. General comments about Valiant is that the stories are picking up a bit, but no takers for Dr. Mirage or Hard Corps. No interest noted here for Ultraverse, or DH World's Greatest Comics (an oxymoron?), except for random requests for X. The real funeral currently is for Defiant. I can't sell one of them. I'll be deleting Good Guys after this month, and may have to cut the line altogether (again the answer to this, is "is this then the next Valiant?"). The issue really isn't that there are too many books being published, it's really that they are too expensive (and getting more expensive as you read this). My customers are spending the same and getting less, (and they know it).

Back Stuff - Overall: I note a continued, mild interest in back issues, which is the first time in close to 12 months that this has happened. A bizarre sequence occurred last week-end; three (that's 3) customers asked for FF #2 (in grades from GD to NM). This is not a hip, merely a strange tale.

In Silver and Bronze stuff, some trends do seem to be emerging. Runs of books are selling (at Overstreet), such as Ditko Strange Tales, Miller DD (expected), complete sets and individual numbers of Crisis. Neal Adams material in both X-Men and Batman are very quick sellers, and all X-Men from #150 on are requested. With some of the hoopla over a Judge Dredd movie, I put a Dredd #1 from Eagle on the wall and it was sold within a day for $10 (CBM #9), another FN went quickly at $5, #2 at $8, and #3 at $6. They are attractive books, and if the movie hits, it might be something to consider. For current back issues, Superboy, Supergirl, and Steel are solid and sold out at $4 each for the #1's. GL #47, and #48 are in constant demand, #46 has achieved the heaven of hot books (dead, that is). There's nothing new in the following idea, but it never hurts to repeat it. Don't pay outrageous prices for hot books. Think back for yourselves, and you will find overall prices have lowered once demand is over. Be patient, buy some of the back issues which in many, many cases are cheaper and more difficult to find than the supposed hot stuff.

Comment - Actually, I've got some serious comments and considerations about the shifts which may occur in new issues availability and distribution (i.e. Blockbuster, etc.). I agree very much with Lee Hester's observations in the last Overstreet Monthly, but I don't think that "business acumen" is the solution. I do foresee an immense shift in the next 5-7 years, which will affect all of us, retailers, customers, distributors, and publishers. More on this next time, but for now I'd like to give you an overview of the scene in Vienna.

The Vienna Market Report - While I was at the Opera every evening, every day was spent visiting comic stores. I was ready to wait on customers. I must love the business. An overall pattern emerged as I spoke to many of the dealers. The bad(?)- The Gold and expensive variants of all books (Image and Valiant in particular), are unsellable. I couldn't sell a Gold Turok for $25 (while wholesale here runs $35-50, and retail $60-75. Most Image titles are laying around on the shelves, and no one is laughing. Popular are Youngblood #1, and Spawn #1-5. Cartons of Valiant's are laying around. X-Men cards, series one and two, had been put in storage, for lack of demand (and I can sell all I can get here).

The good(?)- Moon Knight #55 ranging from $22 to $40, Sandman #8 (regular) $80, couldn't locate one copy of Itchy and Scratchy #1. Relative to the Moon Knights, the consensus in Vienna, as it is here with retailers, is that Platt may well be in trouble with his switch to Image (so don't go overboard on the Moon Knights). In comparison to last year, American comics have grown immensely in popularity, and every store I visited had a representative to complete selection. The most significant trend I ascertained, is the growing market for Silver and early Bronze Marvel. The most popular of all back issues is Amazing Spider-Man. One dealer had never even seen a Peter Parker #1, and purchased a copy I brought with me, for his own collection.

Condition doesn't seem to be the motivating factor. Most dealers reported their customers either want to read the story or complete their collections (what novel ideas). All in all, I would view what I saw in Vienna, as comparable to the way the American market was in the late 70's, early 80's, when comics were collected, not considered investments, or object d'arte. Some Gold Key Turoks, and Star Treks were snatched up immediately. I purchased a few German stiff-cover Classics Illustrated reprints for my collection, at dealer discount of $8 each, and I was delighted to get them. All in all a fun, instructive vacation. I'm off to London in early March (with the balance of my profit from GL #46), to try to see 10 shows in 7 days, and I'll fill you in on my observations about the London scene (which was quite depressed last year) in my next report.

End Notes - A serious one for this issue. As I was writing this today, I heard of the death of Jack Kirby. I was really stunned. Kirby always seemed as if he'd been here forever, and would go on forever. It's inconsequential to say he'll be missed. He was a great part of the history of comics as we know them. Others, I'm sure, will list his chronology, and relate their personal stories (as well they should). All I know is that there is now a void which will remain. Thanks Jack, for everything.

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DC - The Superman family of titles are still selling well, and back issue interest has picked up once again. The upcoming mini-series featuring Doomsday pushes further sales in the cross title serial of the same name. The Batitles have maintained their pre-Knightquest sales levels, and are awaiting a boost . . . say, the return of Bruce Wayne as the Dark Knight?

As we type this, the fiftieth issue of Green Lantern has just sold out. While there has been no small amount of curiosity about the changes to Hal Jordan and the Green Lantern Corps, this has still not turned into significantly higher sales in our back issue bins.

On a more positive note, the new Supergirl mini-series is selling quite well, as are the books featuring the original model. The Steel and Superboy titles are also doing quite well.

Marvel - What month doesn't lead off with reporting about the sales of the Mutant Series? The plethora of X-titles still sell X-tremely well. Last month's X-Men Unlimited, with the revelation of Nightcrawler's real mother, sold out immediately. But the title that has really pulled ahead of the pack has been Wolverine. Ever since Logan had the adamantium separated from his skeleton, his adventures have been greeted with more enthusiasm from our customers than before. It may help that Wolvie isn't being spread so thin, via guest shots, or that he's more vulnerable. Either way, more issues are being sold.

While we're talking about X-Men, we'd like to put in a word about the new Fleer X-Men card set. They're beautiful. . . they're breathtaking. . . they're also a little pricier than most of our customers wish. Many of our customers, especially those who live in the nearby town where the Air Force Base closed, want to buy sets, no problem! Buying sets is less expensive, overall, than playing Pack Buying Roulette and certainly less costly than buying a box. Especially when the boxes can cost double what most non-sports card boxes usually cost.

Even if the cards are top of the line, the fact is that pricing them higher than most other non-sports cards cuts down on the number of people who want the cards and can afford them. And when we talk about expanding this comic/card market, how can we do this by financially excluding the younger (and thus, lower on the earning scale) collectors looking for a place in this hobby to jump on? End of rant!

The recent Daredevils have sold well, as did the Man Without Fear mini-series. The fan response to Spider-Man Unlimited #4, with the unmasking of Spider-Man, has been negative. Our clients (and we, admittedly, who should know better) bought this, thinking it to be the spark for the pivotal events coming up in Peter Parker's life.

Others - The Valiant titles are starting to rebuild themselves in new sales. Ninjak is still climbing in sales, mostly on the strength of Joe Quesada's artwork. Bloodshot is starting to regain some lost ground while Turok, Dinosaur Hunter still sells the best. Sales did not drop, or increase, when the creative team changed from Tim Truman and Sam Glanzman to Mike Baron and Rags Morales. This says, to us, that it's the character that sells this book, not the creators of the specific story arc. Hopefully, this will translate into more consistent sales than a title whose fortunes rise and fall with the hotness of the creative team, like Legends of the Dark Knight.

After a small dip around the holidays, the Image titles are picking back up. Of course, Spawn still outsells the others by at least three-to-one. The books from Defiant are being met with great consumer apathy, except for those who are trying to unload their Plasm binders on us. The Ultraverse back issue sales are steady, with Firearm selling the best. Interest in Evil Ernie has grown, but our supply of back issues hasn't. That's because people are hanging on to them, and people report actually reading them. Imagine that!

And that's what excites us these days about the View From The Road. The speculecch is flailing about, looking for The Next Hot Thing. A few companies are trying to appeal to this type of buyer by presenting "limited" editions, cover enhancements, promises of rapid return on investment, et al. Many of the sharper dealers, the ones who are in this for the long haul and not the quick buck, are not falling for the hype and ordering conservatively.

While we support the efforts of Small Press, having been in and out of the field for years, we see this publishing field as a way for readers to get an alternative to what the bigger companies offer the buying public. Instead, many new publishers use the marketplace as a way to do their knock-offs of the Big Guys and make money. We'd rather stick to our guns and support truly "alternate" books like Cerebus the Aardvark and Bone.

That's all for this month. We hope to see you next issue! Take care and be good!

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Golden Age - Boy is this market booming! It's not like in the past when certain companies books or certain genres of comics were selling. Now it's everything! Timely, DC Classics, pre-hero, crime, horror, Archie, Dells, you name it and it's selling! Here are some examples: Dynamic Comics #1 FN+ $4-up; Victory Comics #1 VF $660; Wonder Woman #22 VF $225; Detective #122 VF $400; Superman #6 FN+ $950, Adventure #22 FN+ $600; More Fun #59 VG $600; All Star #22 FN $350.

Silver Age - Not much change since last time. High grade Marvels and DC's pre 1971 are still red hot and for the most part go about 1 1/2 times guide prices for unrestored copies in VF or better. The rest go for around guide prices, but books in VG or less are getting tougher to move (except key issues) and often have to be discounted. Here are some sales: Amazing Spider-Man #1 NM restored $6,300; Daredevil #1 VF/NM $1,100, #1 FN+ $700; Hulk #1 VF restored $2,000; Justice League #1 FR/GD $150, Silver Surfer #1 VF/NM $250; Fantastic Four Annual #1 FN+ $150, Conan #1 VF $130; Flash #175 NM $90; Spectre #1 VF $50, Showcase #55 FN+ $80; X-Men #94 VF $150; Man From Uncle #1 NM $100; Doom Patrol #88 VF $55, #89 VF+ $65; Sgt. Fury #20 GD $60.

New Stuff - There really isn't anything new at the moment that you could call "majorly" hot. Daredevil Fall From Grace issues #310-321 are still actively sought after but the guide is already caught up with the current going prices. Sales on Moon Knight #55-57 are still brisk, but have slowed a bit since Stephen Platt left the book. Prices on these are still about double what the guide has them listed at, down here at least. Image sales have picked up a bit since they cut the number of titles they were putting out. Valiant sales are still in the toilet, though the early hard to find issues are selling okay. the Batman Knightfall/Knightquest issues have slowed quite a bit, but the Superman Doomsday/Funeral/Reign comics are still selling surprisingly well.

We have had lots of calls about the new Beavis and Butthead comic that's coming out soon. It should be a big seller, even to people who have never seen the show. We even had someone come in and asked several times when the new Beavis and Buckwheat comic was coming out, because he wanted a few for investment. Every time he said it, one of the people that work here had to run to the back room so the customer wouldn't see him doubling up in laughter. Actually it probably would make a cool T-shirt, Buckwheat with braces, sheesh. Talk with you next time

RICH CONLEY
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Golden-Era Material - I know that we're retailers and we don't survive unless we sell, but truthfully, selling is much easier than acquiring vintage material. The continual rise in Silver Age prices has helped (it is our feeling) fuel the feeding frenzy we see for Golden Age pieces. Many low grade books can be had for less than $10; a price we often see new releases attain within weeks of their publication!

Comics from all publishers sell well, but clearly, those with sexy women, bondage, drugs, terror, etc., etc., etc., sell faster than "boring" covers. Black backgrounds are also more popular, followed by white backgrounds. Yellow backgrounds move slowest here. Some recent Golden Age sales include: Action #90 VG $90; Adventure #110 FN $155; World's Finest #14 VF $395; Flash #21 GD+ $100; Buck Rogers #2 NM $650, King Comics #10 VF $225; Blue Ribbon Comics #9 FN $450, Speed Comics #1 VF/NM $125; Human Torch #23 FN/VF $200; Kerry Drake #19 (Harvey File Copy/drug issue) NM $35; Wilbur #5 VG $95, and Captain Marvel Adventures #100 VG+ $50. If we had more Timely's, we'd be sanding all the way to the bank! Timely's are clearly the hottest of all Golden Age publishers. DC comics next in demand, followed closely by Fawcett and Dell.

Acquisitions: We have purchased a small collection of books which date back to the 1920's and includes such hard-to-find items as the hard cover Little Orphan Annie, Mutt & Jeff, and Tarzan Book (1st printing from 1929). Also included were file copies of Terry & the Pirates, a clean (but incomplete) set of Four Color Comics from #17 thru #270, and a number of varied Fawcetts (Master, Whiz, Nyoka, and Marvel Family). All but a few of the Marvel Family books went to a single collector, as did all nine of the hard cover strip reprint books. And all sold at or above guide #23 prices within weeks!

With demand for nearly all Golden Age books being so high, we can't think of a better place for an investor to put his money. Just be careful and check out the books completely. Far too many "bargains" end up being disasters due to the level of restoration work being done, and the number of folks who are willing to cut an entire page out due to a panel being cut or coupon clipped. Know the person you are buying from! In fact, although we have been "in the business" for years, we bought a nice looking copy of All-Star #1 which was represented as being un-touched (not restored in any way) After sending it to Ms. Giccom we found out that an extensive amount of repair work had been done! The seller is unwilling to refund our payment. So even "the pros" take a bath sometimes!

Silver-Era Material - "Keys & High Grade, Keys & High Grade" is what we most frequently hear from Silver Age collectors. Even though Keys are usually priced at multiples above their counterparts, they continue to sell much faster than non-key material and at higher price levels (compared to guide). In the past two weeks we have sold the following books: Daredevil #1 FN $450; Fantastic Four #6 VF $575; Hulk #1 GD (Ukversion) $700, #2 FN $475; Flash #110 VG $175; Brave & Bold #30 FN/VF $550, #54 FN $350; Star Trek #2 VF $135; Strange Adventures #117 GD $35; and X-Men #4 NM $300. We have also moved numerous copies of Amazing Spider-Man (between #20-100), Fantastic Four (#'s 40-115), Journey Into Mystery (#'s 94-125), Adventure Comics (#400-460), Superman (#100-200), and Green Lantern (#12-80). The Silver Age market is very much alive & well!

Acquisitions of comics from this era happens more frequently as some collectors are "cashing-in" to buy cards, computers, and, even homes. One particularly nice Silver Age collection contained over 1,000 high grade books (VF or better), with less than 100 of them guiding over $20! In fact, the best pieces (most attractive to us) were DC's that averaged only a $6 to $10 price tag (Action & Adventure in the 400's; Superman in the 180-240 range, Superboys in the low 100's, and Flash numbered 150-220). We put these in a single ad and sold 80% of the books advertised, along with many that weren't.

In a nutshell, beyond the initial "Keys & High Grade" statement, Marvels are still king, with DC's following closely behind. Dell/Gold Key is a solid third. Books from other publishers (e.g. Archie, Harvey, Charlton) are a long distance behind the big three in terms of demand. Even in relatively high grade, they are tough to sell for anywhere near guide prices. We have been carrying around nice copies of such books as Adventures of the Fly, Kirby Charltons, and others with minimal sales success. Someday, however, we feel the demand for these will turn around - but not until the supply of Marvel, DC, and Dell books dries up.

Bronze-Era Material - Books from the 70's are still very sluggish. Supplies are readily available at very low prices, and, with few exceptions, most books contain very little of the innovation and glamour that Silver Age & Golden Age material does. Further exacerbating the downward price pressures is the inflated (and unsustainable) prices caused by the recent surge in comic book speculators who have either already dumped their inventories or are among the last wave to attempt to dump.

Most significantly impacted by this downward price pressure are: Astonishing Tales, Marvel Spotlight, and Ghost Rider. While they are all Marvel titles, DC's such as Kamandi and New Gods have also been under price duress (but to a lesser extent as they had not achieved an equivalent price level)

The books from the '70's enjoying the highest level of collector support are those continuing to see print and that have been in print since the Silver Age. Specifically this includes such titles as: Fantastic Four, Hulk, Thor, Amazing Spider-Man, Superman, Batman, Detective, X-Men, and Daredevil. Silver Age collectors add these to fill-in runs, and recent collectors tend to "collect backwards" starting with new releases and going back to enjoy "historical" tales. Certain keys are still hot, including, Hulk #181, House of Secrets #92, and the Adams' Batman issues. Inexpensive speculative books such as Green Lantern #116 and Amazing Spider-Man #194 continue to also enjoy higher demand.

Modern Material - This piece of the industry continues to change. Where Valiant and Image were on the top of the heap a year ago, Marvel and DC have regained their leadership role. New players, Topps and Malibu's Ultraverse have garnered a share of the market that appears to be in a growth mode.

Books that have seen price escalation in our area are Green Lantern #48 $8, #49 $5; Fantastic Four #381 $8; Wolverine #75 $7, Excalibur #71 $7; Spawn #5 $5, Moon Knight #55 $18, #56 $12, #57 $6; Jurassic Park #4 w/hologram $6; Man Without Fear #1 $7, #2 & 3 $5; and Catwoman #1 $4. We also find it nearly impossible to keep supplies of X-Men (3 thru 12) and Wolverine (40 thru 75) in stock!

Books that have suffered significant price declines include: Nearly every Unity & pre-Unity Valiant, all Promotional (Gold, Platinum, etc.) books by Valiant and Image, all of the Knightfall and Azrael issues (primarily due to the weak and all too long Knightquest storyline). Image coupon books, Darkhawk, New Warriors, and Punisher War Journal

We took an inventory of our Promotional books and since we were sitting on nearly 200 of them (about 60 different issues), we decided to try a half guide-sale. The only books that sold were: Adventures of Superman 500-Platinum, Exiles-Hologram, Mantra-Hologram, Strangers-Hologram, and X-Men #25 Gold. We moved the sale on gold Valiant & Image books up to 80% off! And we still didn't sell a single book.

Non-Sports Cards - The biggest problem faced in the non-sports card arena is the glut of new product. Too many folks are trying to get on the bandwagon and capitalize on the wave of comic collectors who have jumped into the trading card scene. Unfortunately, the publishers are picking too many weak licenses!

While strong comic & fantasy art constituents can become strong trading card products, efforts such as what Defiant tried with Phasm & Dark Dominion have bombed terribly here. With respect to these, the price to collect was excessive, the format was foreign, and the characters/story was new. Without any pre-existing demand, no amount of sales promotion was needed to make this innovation succeed financially.

Recent card releases that have been hot include: Ultra X-Men (with chase cards bringing $6 to $8 each), and Deep Space Nine (although primarily the chase cards are only due to terrible collation problems at Skybox).

now & then COLLECTIBLES

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Amazing Spiderman #5 VF-.....550.00	Space Adventures #13 NM.....60.00
Amazing Spiderman #15 VF.....250.00	Spectre #1 VF-.....55.00
Amazing Spiderman #18 VF+.....190.00	Spectre #3 NM- (small AD).....50.00
Amazing Spiderman #22 VF-.....100.00	Spectre #4 VF/NM.....45.00
Amazing Spiderman #30 VF-.....80.00	Spectre #5 VF+.....35.00
Amazing Spiderman #31 VF+.....75.00	Spectre #6 VF- (AD).....11.00
Amazing Spiderman #32 VF+.....75.00	
Amazing Spiderman #34 VF/NM...90.00	Star Sp. War Stories #131 Fn...19.00
Amazing Spiderman #35 VF.....75.00	Star Sp. War Stories #132 VF-...35.00
Annual #1 VF-.....300.00	Star Sp. War Stories #133 VF+...40.00
Annual #2 VF.....90.00	Star Sp. War Stories #135 VF/NM.45.00
Annual #3 F/VF.....25.00	Star Trek #2 Fn-.....70.00
	Star Trek #3 VF-.....100.00
Avengers #14 VF+.....60.00	Star Trek #4 Fn+.....65.00
Avengers #17 VF-.....35.00	Star Trek #5 F/VF.....80.00
Beware the Creeper #1 VF/NM...45.00	Star Trek #6 Vg/Fn.....39.00
Brave & Bold #25 VG+.....60.00	Star Trek #7 Vg/Fn.....39.00
Brave & Bold #39 F/VF.....75.00	Star Trek #8 Vg/Fn.....39.00
Brave & Bold #49 Fn/VF-.....15.00	Strange Adventures #10 Vg-.....70.00
Brave & Bold #54 VF+.....140.00	Strange Adventures #50 Fn.....55.00
Brave & Bold #72 VF+.....15.00	Strange Adventures #82 VF- (AD).35.00
Challengers of Unknown #2 VF-..400.00	Strange Adventures #86 VF-.....38.00
Challengers of Unknown #3 Fn...85.00	Strange Tales #109 VF+.....90.00
Challengers of Unknown #42 VF..10.00	Strange Tales #113 VF.....55.00
Daredevil #2 VF+.....325.00	Strange Tales #122 VF-.....25.00
Daredevil #3 VF+.....175.00	Strange Tales #129 VF-.....25.00
Daredevil #5 VF+.....120.00	Strange Tales #130 Vg/Fn sub cr.12.00
Detective #275 VF-.....55.00	Strange Tales #138 VF+.....18.00
Detective #298 VF+.....100.00	Strange Tales #139 VF.....16.00
Doom Patrol #92 Fn/VF.....25.00	Strange Tales #147 NM+.....25.00
Doom Patrol #93 NM-.....50.00	Strange Tales #150 NM+.....25.00
Flash #117 Fn+/VF-.....25.00	Strange Tales #151 VG/NM.....28.00
Flash #119 Fn (ws fc o/w F/VF).45.00	Strange Tales #161 VF+.....18.00
Flash #136 VF+.....60.00	Strange Tales #163 VF-.....15.00
Flash #145 VF-.....30.00	Strange Tales #164 VF/NM.....20.00
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Gorgo #1 Fn-.....20.00	Superman #128 Vg/Fn.....40.00
Gorgo #3 Fn+.....35.00	Superman #133 Fn.....38.00
Green Lantern #4 VF- (AD).....20.00	Superman #163 VF/NM.....40.00
Green Lantern #8 Fn/VF.....85.00	Superman #167 VF.....45.00
Green Lantern #19 Vg+.....25.00	Superman #168 VF/NM.....20.00
Hawkman #1 VF+.....400.00	Superman Annual #8 VF/NM.....40.00
Hawkman #3 Vg/Fn.....25.00	Tales of Unexpected #35 Vg+.....18.00
Hawkman #5 Fn+.....33.00	Tales to Astonish #48 NM-.....110.00
Hawkman #6 VF-.....40.00	Tales to Astonish #49 VF.....85.00
JLA #34 VF-.....20.00	Tales to Astonish #53 VF.....45.00
JLA #38 VF/NM.....40.00	Tales to Astonish #54 NM.....75.00
JLA #41 Fn/VF (wp).....13.00	Tales to Astonish #56 NM-.....70.00
JLA #42 VF+.....14.00	Tales to Astonish #59 VF+.....75.00
JLA #48 VF-.....18.00	Tales to Astonish #60 NM-.....135.00
JLA #53 NM.....15.00	Tales to Astonish #63 VF/NM.....42.00
JLA #55 Fn/VF.....18.00	Tales to Astonish #64 VF-.....30.00
Fantastic Four #25 VF+.....225.00	Tales to Astonish #65 VF/NM.....42.00
Fantastic Four #45 VF-.....27.00	Tales to Astonish #66 VF-.....30.00
Metal Men #9 F/VF.....20.00	Tales to Astonish #67 NM-.....42.00
My Greatest Adv. #81 VF-.....65.00	Tales to Astonish #68 NM.....42.00
Mystery in Space #41 Fn/VF.....70.00	Tales to Astonish #69 VF+.....35.00
Mystery in Space #68 VF-.....60.00	Tales to Astonish #70 NM-.....50.00
Mystery in Space #69 Fn/VF.....40.00	Tales to Astonish #100 NM.....50.00
Mystery in Space #80 VF-.....45.00	Tales to Astonish #101 NM+.....70.00
Mystery in Space #87 Vg+.....40.00	Teen Titans #2 VF/NM.....65.00
Sea Devil #2 Fn/VF.....75.00	Teen Titans #3 NM-.....45.00
Sea Devils #6 Fn-.....18.00	Teen Titans #4 VF/NM.....30.00
Sea Devils #8 F/VF.....25.00	Teen Titans #5 VF-.....23.00
Sea Devils #9 VF-.....40.00	Teen Titans #6 VF/NM.....25.00
Sea Devils #14 VF-.....28.00	Teen Titans #7 VF/NM.....25.00
Sea Devils #15 VF+.....32.00	Thor #158 NM-.....60.00
Sea Devils #16 VF-.....28.00	Worlds Finest #103 VF-.....50.00
Sea Devils #19 Fn/VF.....20.00	Worlds Finest #114 Fn-.....18.00
Showcase #28 Vg.....60.00	Worlds Finest #126 NM-.....25.00
Showcase #46 Fn.....17.00	Worlds Finest #132 VF+.....17.00
Showcase #48 Fn.....10.00	Worlds Finest #134 VF-.....14.00
	Worlds Finest #135 VF+.....17.00
	X-Men #1Fn-.....825.00
	X-Men #4 VF-.....215.00
	X-Men #10 VF-.....100.00

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Joe Dungan

(Special Advisor to Overstreet's Comic Book Monthly, Member AACBC Authenticity, Certification, and Grading Committee Sotheby's Auction 1992 & '93)

Wrap Up - In closing, we need to restate that the fundamentals in our industry remain quite strong. The speculators that dove into comics from the collapsing card market have already done their damage and are rapidly disappearing. We are glad to see them gone, and need to remind ourselves that history is apt to repeat itself. So stay awake!

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I do not want to over state what many have already said - suffice to say that we will dearly miss "King" Kirby! To any collector beyond the age of 35 this man had a profound influence! May your final rest be peaceful!

New Product - No surprises here. Spider-Man, X-Men related, Fantastic Four, Hulk, Batman, and Superman still hold the readers interest. Now and then a secondary title will draw a crowd but usually has problems maintaining a long standing following. Throw all the new product and publishers into the equation and you can understand that preparing a monthly order form can be a real adventure! As usual, Marvel & DC lead the pack. Valiant and Image are a distant 3rd and 4th. Ultraverse is fading - too darn many titles! As always, Dark Horse remains steady. We are also ordering and selling more funny animal and humor titles (Disney, Archie, Harvey, etc.).

Recent Back Issues (1970-1993) - The Jim Lee X-Men series sells well. If priced properly death of "you know who" issues will still move. Batman Knightfall and tie-ins are dead. When was the last time you sold a Sword of Azrael? We also find Image and Valiant back issues to be comatose. I can't even sell a Solar #10 for half guide. One year ago I had speculators (not collectors thank you) standing in line for that book. I hope all those white collar adults who should have been spending their money on pre-1970 comics have magazine racks in their bathrooms! Another title that has hit bottom is the Rob Liefeld New Mutant comic books. I have no demand for these.

Recent Sales - Superman #75 bagged $15; Legends of Dark Knight #1 $4.75; Amazing Spider-Man #298 & 328 $25 group; Marvel Premiere #1 $25; Gambit #1 $5; Conan #1 VF $100; Vampirella #1 NM $120.

Silver Age (1955-1969) - No major acquisitions this past month. We turned down a number of books in the good/fine range that a collector wanted 50% to 60% of guide for. Here, comics in the lower grade are not selling at current guide prices and must be acquired at a lower rate.

Sales Results - Lois Lane #27 FN $12, Flash #164 VF $20; Spider-Man #49 GD/VG $7.50; Superman #140 VG $10; MAD #11 FR $5; Silly Symphony #4 & 6 GD $12; Spider-Man #50 NM $250, #19 VF/NM $180.

Golden Age (1935-1954) - Acquisitions. We purchased a wonderful run of high grade Classic Comics books. The lot includes #1-110 with all but the first few original editions. I have had a great time sorting thru these books. My respect for classics continues to grow! It will be interesting to see how they sell.

Recent Sales include: Walt Disney Comics & Stories #43 VG $25; Sub-Mariner #17 NM $350; Capt. Marvel #53 VG $30.

Artwork & Toys - Acquisitions: Recent additions include a great Snow White animation drawing and the first book devoted to Donald Duck. We also purchased a large group of boxed Star Wars toys and two original boxed Aurora monster models. Not a bad month!

Sales Results - Roger Rabbit cel $395, Jasmine animation drawing $250; Sebastian animation drawing $150; six carded Star Wars figures $120; four Secret Wars carded figures $100; Dennis the Menace 1952 daily strip $6. Have a good month!

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Golden Age - Since my last report, I have received a number of requests for Timely Sub-Mariner comics. I mentioned last time that this title was increasing in demand after a long spell of being lost in the shuffle. At the same time that my report appeared, the CBM had a nice article by Steve Gentner about Sub-Mariner. In addition to the title being sought after on its own, the so-called "Gentner factor" helped it along. It seems that the particular title or artist spot-lighted by Steve, has increased demand after his article appears. Another type book in high demand is any Schomburg "War" cover. War covers by other artists are also in demand, but not to the extent of the Schomburg covers.

Also, everyone seems to want Wonder Woman #105. I can't understand this demand, except that perhaps there are not many copies of this issue around. Nevertheless, this was the second most requested issue as far as cold calls were concerned.

Also, I receive a lot of requests from people who are not normally my customers, as well as from customers, for the so-called "Big Keys". This seems to be any #1 listed at over $5,000 or special event books such as All Star #5 and #8, and Detective #27. these books are almost always wanted in very fine or better, unrestored copies. There are just not enough copies of these books that exist in these grades to satisfy everyone who wants one. Somewhere down the line, books with minor repairs or conservation will have to be accepted if everyone is to get a copy of these scarce books.

Silver Age - The demand is increasing for the top keys such as Fantastic Four #1, Avengers #1, Amazing Spider-Man #1, Daredevil #1 and the ever popular Amazing Fantasy #15. Silver Age Marvels are picking up again but in higher grades. Lower grade Marvels also move very well if they are priced 10% to 15% below guide. DC Silver Age books far outpace the Marvels, and especially Strange Adventures, Tales of the Unexpected. While high grade DC move quite well, lower grade ones also sell without the lower price required to sell lower grade Marvels.

In Closing - I will close this time with a recommendation. If you are a lover of Golden Age books, and haven't seen issue #3 of Overstreet's Golden and Silver Age Quarterly, do yourself a favor and pick up a copy soon.

BRUCE ELLSWORTH SPARKS
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Greetings from New Mexico!

Signed Comics and the "New Market" - One characteristic of the "New Market" is the near instant mark-up above cover price of any new #1 issue (sometimes before number two has hit the streets). We don't feel Comic buyers should put up with this practice. Also, some dealers are selling comics signed by the artist for as much as twenty times the value of the unsigned copies. We agree with David Alexander's article two issues ago, "...a fool and his money..." If you like an artist and want his signature, be patient and wait for a show in your area where you can get the book signed yourself . or suggest to your local comic store that you would like to have the artist visit.

Acquisitions - We recently bought a large run of Action, Adventure, Batman, and Detective totalling around 250+ issues. All were FN or better and had white pages. Also acquired on consignment were an Amazing Fantasy #15 and Amazing Spider-Man #1 both in VF/NM along with an entire run of Marvels from 1962-1970. Whoa!

Silver Age Marvels - Spider-Man is still in great demand, with the upcoming movie adding fuel to the fire. Speaking of movies, we can be thankful the "Fantastic Four Movie" was not released. Reed Richards would've rolled over in his supposed grave. In the trailer I saw, it looked like Gumby vs. Godzilla, or worse. Interest in Daredevil is on the upswing due to the spectacular Fall From Grace and Man Without Fear sagas. Fantastic Four and the first Hulk series also seem to never lose popularity... or value. Atlas and Horror books from the 50's and early 60's are also really happening.

Recent Sales - Amazing Spider-Man #1 GD $800, #2 FN $700, #3 GD $125, #7 VG $100, #8 GD+ $60; FF #48 VF $425; Hulk #1 GD $500; Tales to Astonish #1 FN+ $500.

Silver Age DC's - DC costumers are ten times more anxious about finding back issues than their Marvel counterparts. With an astounding overabundance of Marvel issues in lower grades (below FN), the DC market is a bargain. They cost less and are generally harder to find. Jack Kirby's Challengers of the Unknown in Showcase #6, 7, 11, & 12 are being requested more than the early Flash appearances! Also, massive requests for war comics and early DC sci-fi issues.

DC war books are very, very hard to find in high grade. This is a very overlooked area of our hobby. Many great artists penciled many an issue in the 50's and 60's. Artists like N. Adams, Drucker Evans, Grendenetti, Heath, Kirby, Kubert, Krigstein, Severin, Simonson, Toth, Wally Wood, and many others did war comics.

Recent Sales - Action #212 FN $60, #214 FN+ $85, #242 GD $100, #252 GD $140, #267 FN+ $140; Adventure #210 GD $340, #214 GD $35, #247 1st Legion GD/VG $600, #253 VF $100, #260 VF $250; Batman #129 FN $60, #140 VF $60, #144 NM $80, #171 NM $350, #186 NM $25; Detective #245 FN $150, #265 VF $140, #293 FN $40, #298 VF $80; Our Army At War #81 GD $140, #82 FN $90, #91 FN $120; Star Spangled War Stories #131 (1) GD+ $75, #133 FN $100, #4 FN $70.

Golden Age/Post Golden Age - Timely's, Fiction House, Continental and Harvey Horror lead the pack. I usually get calls for key DC books (which are impossible to find) but lately these lower priced Timely's, Fiction House, and Harvey sci-fi and horror books are at the top of everyone's list these days. Anytime we get Planet Comics, Captain America, Human Torch, Submariner, and Suspense Comics they're gone within the hour. Some people say "cover's sell books." This is one occasion where the cover will make you want to read the books.

The most requested book? Suspense #3 and what a cover!! Bondageous! stupendous! We get two to three calls per week for this book. I don't think there are more than 20 copies that exist. Also selling quite well are Nedor, Star, and Ajax horror titles.

In Closing - We just learned of Jack Kirby's passing and we extend our deepest sympathy to all his relatives and friends. What a great man!

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there. I've been retailing comics for about four years now, and owning the store for one of those four. Patricia is my partner and bookkeeper. Me, I'm the comic guy. So let's get right into it:

Marvel - With some disappointments in the last few years, could they rise to be a waking giant? Right now it's kind of hard to tell. Slowly they seem to be putting better artwork into their titles. Doctor Strange #60 sold out here (I think) as a result of David Quinn writing and Melvin Rubi's refreshing artwork. Now if only Marvel could spill some of this creative mixture on some of their other comics. The consistent books are the X-Titles, and it slowly goes down from there. Wolverine is actually getting much more interesting now that he's finally been taken down a peg.

DC - I thought by now that people would be sick of Superman and that Batman would be riding high when I placed my orders. It's just the reverse here, and to my surprise. People can't get enough of Kal-El and wish Jean-Paul would hang up the cowl and cape and the ridiculous claws. Green Lantern is burning bright with the Emerald Twilight story. Who's going to make him pay for his crimes? Sandman does very well here. DC remains consistent with their titles, but they have some low spots just like everyone else.

Image - A slightly tarnished one now. Spawn remains top dog, followed by Cyberforce and WildC.A.T.S., and it goes dramatically down from there. Bare bones ordering here on Bloodstrike, Brigade, and the rest of their titles. Gen 13 looks good, the fans have been buzzing about this one. I think Freak Force is actually a good read, but it doesn't go over too well with the customers here.

Valiant - Valiant comics are dropping in guide and readers so fast that I couldn't put a finger on how many I should order. Cycle sheets were useless. I'm now ordering eight copies of each, and not really caring if they sell out or not. Most of them don't even at the eight copy order. Nobody here seems to care what happens with their books. Who could've predicted this?

GREG PHARIS
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The King is gone. It's impossible to measure the amount of influence Jack Kirby's work has had on my life. I admired and loved his art to the degree that I have made my living from comic books for the last 23 years. As a boy, a teenager, and an adult I have been in awe of Jack Kirby — both of his art and the person that he was. The enthusiasm he displayed for his work and his fans knew no bounds. He was always friendly and gracious. He truly was the King of comics in so many ways. I'm glad that he was able to receive the accolades and praise he so much deserved in the last few years. I'm also glad I had a few opportunities to tell him how much his work meant to me, and to thank him for all the things he did. More than a legend has passed with Jack Kirby. An era is gone. One we are unlikely to ever see again. I'm going to miss him very much. Good-bye Jack.

New Comics - I can't say enough nice things about the Marvels mini-series. This is the way Marvel used to make comic books. It's a $5.95 cover price but well worth it. The story and art are awesome. Green Lantern #48-50 flew off the stands. The story arc read pretty good and there was even a few surprises in #50. Frank Miller's Sin City II is selling very well. I like the story but not as well as the first series.

Kudos to publisher/writer Dennis Mallonee of Heroic comics who is taking the lead in working with retailers on a comic book return policy. It's called sharing the risk with the retailer to get their product exposure. I hope this is just the beginning. Speaking of Heroic Comics, I know that the majority of their books are black and white but they are an underrated and overlooked publisher of quality comic books.

An amusing end note... an unnamed fan magazine/price guide listed as their #1 hot selling card set the '94 X-Men/Fleer. The kicker is... the magazine appeared one week before the cards were released!

You all take care.

GUY BUDZIAK
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New Comics - Marvel: Uncanny X-Men is the hottest of the X-books, though all sell extremely well. The hologram issues of a few short months ago are also in high demand, and hard to keep in stock. The Wedding issue (X-Men #30) enjoyed excellent sales. We're into our fourth restock on that one, and X-Men Unlimited is yet another title that proves a consistent sell-out. Marvels (the painted series) has done phenomenally well and the reception has just been extraordinary, with the cost hardly a deterrent to consumers. Spider-Man sells as well as expected, not as well as the X-titles but well nonetheless. The Blood & Thunder storyline issues have sold well for us and Doctor Strange and Moon Knight with Platt art remain in high demand here. On a final note regarding Marvel, the Daredevil issues, both the Miller origin and Fall From Grace books have garnered exceptional sales.

DC: Knightquest issues continue to do well here, whereas Superman sales have simmered to lukewarm at best. Of course that may change when Doomsday rears his ugly head once again. All Green Lantern issues are white-hot right now with the Emerald Twilight issues leading the pack. Anima #1 has been well-received, Hawkman as a title sells well, and Aquaman Time & Tide issues are much requested.

Vertigo: With three colleges nearby the Vertigo titles most certainly sell for us. Though readers are saddened by the imminent conclusion of the Sandman series, the final story arc (The Kindly Ones) is always much anticipated and positively received. The first issue of American Freak has excited ready interest, and both Swamp Thing and Hellblazer are enjoying increased sales.

Milestone: Blood Syndicate outsells the others though all Milestone titles generally do well. Also, after checking, we've realized that the Shadow Way issues are gone, sold out, much to our surprise.

Image: Next to Marvel's X-books Spawn is our best selling comic which should come as a surprise to no one. Fatal Instincts, the Cyberforce/WildC.A.T.S. crossover, has sold out everywhere! Pitt easily sells despite its chronic lateness, and Savage Dragon moves respectably and well, though Liefeld's titles continue to suffer, sales-wise. Customers complain about the lack of focus in Youngblood titles overall, and the rest of Image's books pretty much sit on the shelves, unsold and unread.

Valiant: There are four Valiant titles that sell for us: Ninjak, Bloodshot, Turok, and X-O Manowar. Simply put, the rest do not sell well at all here.

Malibu's Ultraverse. Ultraverse titles continue to gain momentum, with Prime, Sludge and The Solution leading the way. As for the premiere issues of Rune, here is a book in a class all its own. We've restocked them twice, and they continue to fly out of here.

Defiant: Generally speaking, Defiant's books started hot, got cold quick, and have remained that way (all their titles, including Warriors of Plasm).

Other Independents: Caliber's books do well with the college crowd, and Evil Ernie definitely enjoys a certain degree of popularity with our customers.

Action Figures - Any and all X-Men figures do well here, as elsewhere. Bishop is number one ($14.95 sale price), then Wolverine ($9.50 for the Kay-Bee Limited Edition), and (when we have it) Strong Guy ($11.95). Another Marvel figure that moves is Venom, both the Talking and Ooze figures.

General Comic Sales of Note - Ghost Rider #2 (2nd series), NM $45; Death: High Cost of Living Platinum Edition (signed by Gaiman) $85; Sandman #1 $50, Uncanny X-Men #201 NM $22; Batman: Vengeance of Bane (1st printing) $20; and Brigade #1 Gold $20.

In addition thank you Jack Kirby, who made my childhood a much more enjoyable place. There are younger artists in this business who could learn a lot just from the example he set. Nuff said.

DAN FOGEL
JIM PITTS
RICK CALOU
Comic Detectives
P O Box 11991
Berkeley, CA 94701
(510) 526-5399

Hello and welcome back to the hundred thousand or so Overstreet readers nationwide! The Detectives are red hot and ready to go for the Gold in the comic retail luge event of 1994! Although the '94 Winter Olympics will be a happy memory by the time this sees print, y'all should be waxing your skis and sharpening your skates for the Ides of St. Patrick's Day! Enough perambulatory babble, Robertees, on with the shoooowww...

Golden Age - Well golly gee, Mr. Wizard, not much to report here other than the selling of our second copy of Captain America Comics #1 in VG (with minor yet loving restoration by Susan Ciccone of the Restoration Lab) for an about-guide price of $6,500 American. Yes!

Silver Age - Let's see here... a GD copy of Showcase #73 (first Creeper) at an above guide $140; an Amazing Spider-Man #60 in GD for $6; and a Marvel Tales #120 in GD- for a slightly over guide $16.

Bronze/Modern Age - This area is picking up steam again. The rule seems to be that what is in plentiful supply must be sold under guide, while with the truly rare items you can write your own ticket. Case in point - our third and last NM copy of the Sandman #8 variant (autographed by Mr. Neil Gaiman) sold for a personal record $250! Also over guide was a MT set of Stray Toasters #1-4 for $20. More conservative sales were realized with such books as: Fantastic Four #156 FN+ $3; Daredevil #138 FN- $4, and X-Men #'s 150, 175, and 178 all in NM for $6, $5, and $3 respectively. Also, to demonstrate our disdain for the usurper Azrael, we sold a NM copy of Batman: Sword of Azrael #1 at a low, low price of $9 to a happy kid. And to wrap up this report, we helped another little kid complete his Doomsday collection by selling him a NM copy of Superman: The Man of Steel #19 at the minty-fresh, tartar-controlling guide price of $3. You can bet his smile was brighter! And isn't that what this business is supposed to be about?

'Later from the Comic Detectives!

JERRY RINGI
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Newport News, VA 23607
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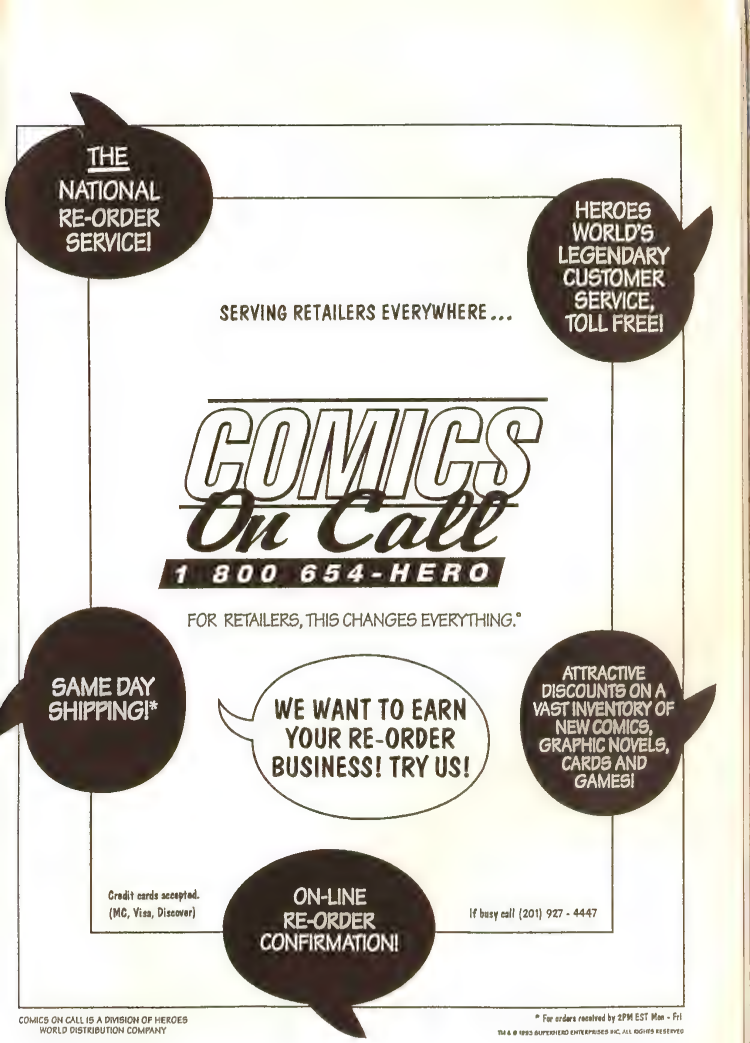
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Marvel - The hottest book at this time is Marvels #1 which commands a $12-15 price tag here. Marvels #1 had replaced Daredevil #319 as the hottest book in town Marvels #2 is also very hard to find and will be commanding a premium price as well. Daredevil #319 sells for $15 while #320 goes for $10. Wolverine #75 sells for $8 with X-Men #25 going for $7. Fantastic Four sales are slowly increasing and definitely should be watched. Moon Knight #55 and #56 both sell for $15, if you can find them. X-Men of course are still the best sellers, with X-Men Adventures back issues being sought after by our customers.

DC - The interest is beginning to build for the second Superman vs. Doomsday mini-series and should be one of the most talked about events for 1993. Steel and Supergirl issues are a big hit for DC. Superboy sells well, but not as fast as the other two titles. Interest is building for Green Lantern among our customers as they begin searching for number #48, the start of the end of Hal Jordan—Mr. Nice Guy and Hero. Batman vs. Spawn storyline is being talked about and anticipation of some great stories and art work seems to almost insure that these two books will be a big hit as long as they come out on time. DC seems to be continuing it's aggressive methods of sales and storylines as it attempts to not only hold onto the #2 spot, but chip away at Marvel's #1 spot.

Image - Spawn #16 & 17 have moved briskly, even without McFarlane. WildC.A.T.S. books are steady sellers, but we have seen a considerable drop in Bloodstrike and Supreme sales. Same old thing, back issues of Spawn are still sought after with #9, 10, and 11 slightly increasing in price.

Valiant - Things have certainly changed for Valiant here and that change has not been for the good. Turok and Ninjak are selling well, but the rest of the titles have slowed down considerably. Back issues have almost come to a standstill in sales.

Ultraverse - Steady sales on all titles, with Mantra, Prime, and Sludge being the strongest sellers. Breakthru was a great success for them and for our sales. People are still learning about Ultraverse and after reading a few issues, they begin looking for back titles. One thing that this company has done is to contact us and ask us about their line of comics. They seem to care about the retailer as they sent us a list of Distributors who have back issues available and the cost of these issues. This is a service that I think other publishers should consider doing for the retailers. Great job!!

Dark Horse - Tales of the Jedi has been selling briskly. Number 1 sells for $4. Star Wars: Dark Empire still sells well with #1 priced at $35, #2 sells at $42. Both series are well written with great art and continue the Star Wars storyline. Dark Horse Comics #8, the first X sells for $7 and the sleeper is #7 which begins the Tales of the Jedi storyline and is just being discovered by collectors—watch for prices to rise. Alien and Predator titles still sell well although they are much too slow in reaching our stores. Aliens vs. Predator by Chris Claremont sells well, but the fans would like to see it come out on a monthly basis.

Well, that's it from Jerry and George in Virginia, see you next month—good reading.

CHUCK TOOLEY
DAN HIRSCH
Comic Stop
Willow Grove Park Mall
Willow Grove, PA 19090
(215) 657-6141

Golden Age/ Post Golden Age/ECs - Here's what's been happening in our neck of the woods with regards to Golden Age books. Lots!! As we mentioned: It's been a very good year.

Acquisitions: In the last half of '93 two amazing pre-code collections materialized. Because of the types of books and their general condition, both collections could have easily come from the same collector. Both contained a plethora of nice EGs, crime, horror, masked men, and wild good girl art. Rarities galore!

Recent sales from the two collections included: Mad #1 GD+ $550, #4 FN+ $1,000; Tales of Terror Annual #3 NM $1,000; Weird Science-Fantasy Annual #2 NM- $750; the rare Shock Illustrated #3 NM at twice #23 Guide. the scarce Crime Suspenstories #15 (the blackened-out edition) GD $100, near-complete runs of Tales from the Crypt, Vault of Horror, and Haunt of Fear at Guide prices for the lower grades and 10 to 20 percent higher than Guide for the VF and better copies. Most sold within days of their being offered for sale.

A gorgeous Green Lantern #1 VF (with nice white pages) was purchased by us (along with a dozen other "white-page" treasures) at Philly Con. It was sold seconds after we bought it, for $6,500. Other sales. World's Best #1 FN $2,500; Captain America #1 GD (which lasted in our store for a whole three hours) $5,500; Canteen Kate #1 VF+ $150; Phantom Lady #13 (slight restoration) $200; and Mary Marvel #1 FN $500.

Good Girl Art Books - Were strong during the year Good, clean copies of Seven Seas, Atomic Comics, Crown Comics, and other Baker good girl books in VG and FN condition sold at guide and slightly higher.

So did Fiction House with Baker work. And while we're on the subject of Baker and good girl art, we'd like to mention that collectors of this fascinating genre are coming out of the woodwork in droves. We can't get enough of these types of books.

And Fox books are tops! A NM Blue Beetle #54 sold for 1.5 guide. This famous S.O.T.I. issue lasted a whole ten minutes in a display case before being snatched up by a drooling collector. Zoot, Rulah, Jo-Jo, and All Top Comics in high and low grade all sell within days of our acquiring them. Even the owners of Comic Stop have been known to fight over them! High grade Fox giants go for 1.5 Overstreet.

And as mentioned earlier: Fiction House books sold briskly all through the year. All our Planets are sold. Particularly fast-selling was a run of Planets from #53 thru #59, which contained Baker's Mysta. All were FN+ or better and sold slightly over Guide.

Another line that sold well at '93 guide price was Atlas. Thanks to some hard-core Atlas fans, we have nary an Atlas book pinned to our walls. Best selling Atlas? The horror books, of course. Marvel Tales, Journey into Unknown Worlds, Menace, and Strange Tales move the fastest with Bill Everett, Basil Wolverton, and Russ Heath being the favorite collected artists. Work by these masters make it easy to sell Marvel Tales #102, 104, 106, and 108 at guide or better. And while it's not all that easy to track down the Everett and Heath books - it's getting nearly impossible to locate any of Wolverton's Atlas work. And once-plentiful Atlas Romance is getting scarcer and scarcer to find. We still have great difficulty moving the westerns, though.

Golden Advice - We think what is extremely vital is the success in translating these sales into clear, sobering fact: Golden Age books from the thirties through the fifties are safe investments… and they are quite enjoyable. We believe that our customers would be much better served in the future if they are made aware of these facts.

To think that most Golden Age books are "far out of reach" is the farthest thing from the truth! We see young people almost every day paying a moderate $10-20 for a modern comic collectible. When a Vampirella (Harris) #1 sells briskly at $20, wouldn't that same $20 be better spent acquiring a GD copy of Charlton's, This Magazine Is Haunted #16 with its beautiful Ditko cover? And how about this? That particular book is over 40 years old! And there's fewer of them around! Will it be going down in price? Hardly! Will Vampirella? After a while, yes. You can get a lot for $20. Practically any Harvey horror book in GD to VG+ condition. How about Fantastic Four #28 with its early X-Men appearance? By guide it's under $20. Most Creepy and Eerie Warren Comics can be purchased by lots at that price. In some places you can still find (but you better look fast!) a copy of the real Vampi #1 (Warren 1969) in good shape for about $20. Most of the title's early numbers could be obtained at around that price in grades VG or FN. So they don't have Dave Stevens covers. Ever hear of Frank Frazetta?

Recently a young customer plopped down a copy of the JW reprint Avenger #9. "This isn't the Marvel book", I said to him. He smiled and handed me the $2 it was priced for, saying he knew. He was looking for some old books for his collection, he said to me, and that was a cheap one. And it was. He could easily have purchased the newest issue of Spawn. Maybe he already had. But the important thing was that he had the $2 and he spent them, not on more of the same, but on something different. Something old. He's going to be "richer" because of it.

Silver Age - The market changed very little. High grade Marvel's are in one day and out the next. But the ones in lesser shape - the good, the bads, and the uglies - forget 'em! We're turning away lower grade X-Men, Spideys, and the Fantastic Foursome. If we have a copy on the wall that's enough. Having a Spidey #14 is nice if it's GD or VG. Having three or four is only tying up money that could be better spent elsewhere. I'd rather sink that money into a House of Secrets #92. Low grade Fantastic Four early numbers don't sell anymore. Even at below guide prices. Nor do Spidey's from the early 20's to the low 80's in grades less than VG. Now we're still selling the traditional FF, Spidey, and X-Men ones in low grades (if they're priced right - and that's at guide or even below). But the day when you could sell a low-grade Hulk #1 at slightly over guide price is long-gone. Now with DC it's a whole different matter. I'll take and continue to take GD-VG copies of Brave and Bold, Showcase, Green Lantern, Flash, Lois Lane, Atom, and just about any DC esoteric books, including Sugar and Spike. We recently purchased and immediately sold a run of Brave and Bold (#5-23) that ranged from poor to VG+. At strict guide price a batch of early Mystery In Space and Strange Adventures left our walls. So too did Flash #123 and #129. A run of the classic Kirby/Wally Wood Challengers (#'s 4-8) are slowly starting to sell. Their prices? Current Overstreet. Grades? Good to VG-. Are these books a real bargain? At current prices yes. All are priced under $50. Just now moving here are all early Jonah Hex comics and his early appearances in Weird Western Tales. Jonah Hex #1 NM for $18, Jonah Hex, Spectacular NM for $5, All Star Western #10 NM for $45 and a FN copy at $25. A run of early Weird Westerns in FN all sold at the current NM guide price. This has been the case of many of the late 60's and early to mid-seventies DC non-masked hero books. Examples are House of Mystery, House of Secrets, the Witching Hour, Angel and the Ape, Hot Wheels, Rima, the Adventure Comics with the infamous Spectre run and Black Orchid ($4-5 each in MT), Bat Lash, and many more. I feel almost all the House of Mystery issues from #174 until around #225 are terribly under priced with the exception of #179. They are pretty rare in NM condition and rarely turn up in grades better than VG. When I do find them at FN or slightly better they usually go into my bins near the NM price. Some of these books guide at less than a buck in VG or less.

Other Silver DC's that we can't keep in stock: Thanks in part to the recent television show, we can't keep our Lois Lane bins stocked for more than a few days. A VG copy of #1 sold recently for $450. Any Neal Adams Batman books. Batman #400 for $20. The DC Super Spectaculars - well, actually any DC Giant-Size, old 10-cent and 12-cent Supermans, and the war books sell fast in any condition. That's in any condition. How unlike the Marvels.

Cash Paid For Historic "Ashcans!"

Do you have an unidentifiable comic with an odd black & white cover and color interior?

It may be an historic "ashcan!"

In the early days of comic book publishing, there was a never-ending battle between highly competitive businessmen to lay claim to every conceivable comic book title. In order to properly register the title with the copyright office in Washington DC, publication of the book was required.

In the heat of competition, crafty comic book publishers developed a system to fool the government into believing that the book had been produced. They produced "ashcan" comics! These "imposters" existed only for legal registration and were never sold.

"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

Recently signed and numbered limited edition "ashcans" have appeared on the collectors market. Though highly desirable, these modern-day collectibles are not traditional "ashcan" editions.

Genuine historical "ashcans" are by definition among the rarest of comic books.

If you aren't sure that the book you have is an "ashcan" or not — please call me toll-free at **800-344-6060**. I'll help you identify your book and gladly make an offer.

Gary Colabuono

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Well, that's it for now. I'd like to go on about what's selling in the new book market, but I've run out of time and space for this time around.

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Condition Soapbox - Except for the missing coupon, it's mint!" I'm hearing statements like that all too often lately. It used to be a few overzealous types, trying to squeeze a few more bucks out of his collection.

I know when "we" dealers price a lot of books at one time, missing a loose staple, a slight water stain, some fading, or even the infamous clipped coupon isn't beyond belief. Human error is inevitable. (I recently met a collector who admitted to still cutting out those '70's Marvel coupons. It was everything I could do not to shout to everyone in the room about this scissors-happy bandit.)

But, a good condition comic book is just that. I encountered a dealer recently who insisted that his Spider-Man #67, with the 1 X 2 inch piece missing from the cover, was in Very Fine condition.

He handed me the Overstreet Picture Grading Guide (or whatever they call it) to see for myself. I responded that; "If they show a comic with a piece missing from the cover as Very Fine, I will eat the Grading Guide."

Needless to say, he couldn't and I dined on Burger King that day.

There is a running joke going around about a dealer who's favorite line is, "Except for the missing pages, it's mint." He can't understand why he doesn't sell more comics at shows. Not a clue.

Through the years, this has been a problem that won't go away. My solution? For buyers: (1) take your time, (2) ask to see the inside of the book, (3) smell it, and (4) consult page A-9 of the Overstreet Price Guide #23. Read this 'til you can't forget it.

To dealers I suggest the same advice. Plus, don't be greedy. Careful buying will eliminate the need to overprice a book you bought in haste. Also, don't be afraid to consult the grading conditions anytime you're in doubt. Be honest and fair to your customers — and they will remember you!

Golden Age - I don't deal in much Gold, but... Fawcett is easy to come by, but the hardest to sell. Superhero books are tops of course, but Funny Animal types are starting to show life.

Recent sales: Action #86 VG $90, Batman #48 GD $60; Captain Marvel Jr. #70 NM $50; Four Color #135 (Felix the Cat) VF $90.

Silver Age - Marvel gets the headlines, but DC's are harder to find in many cases. Sure Spider-Man, X-Men, FF, etc. are count for more sales. But try finding Wonder Woman, All-American Men of War, Hot Wheels, Flash, and Showcase. People who are after these books (among others) know how hard they are to find and don't mind paying a fair price. Besides, "that he great stories in these comics, matters. Haar."

TV Comics are a personal favorite for me. Gold Key and Dell TV Comics in NM condition are rare. Good investment and they're great fun, too!

Recent Sales: Metal Men #1 GD $35; Marvel Super Heroes #14 FN $55; Strange Tales Annual #2 GD $45; FF #1 (reprint) VG $40; Dark Shadows #1 NM $100; Showcase #51 VF $25; Showcase #54 FR $45; and Star Spangled War Stories #84 FN $30.

1970's - Whatever age you want to label the 1970's, there are true collectors items here. Yeah, there's still a lot of crud. Any 100 page or similar format DC book in NM should be put away. Whenever a book is glued together and not stapled, very few come out right. Marvel, DC, Dell, Gold Key from any time have never found a printer to do the job right. Hey, and don't forget to read 'em. They usually have a lot of Golden and Silver Age Classic Stories.

Well, that's it for now. Remember, no fancy talk can make a GD into a VF. Let's all take our time. Buy what you want, don't let easy profit pull you away from a comic you really want. And, as always, enjoy your comics.

MICHAEL TIERNEY
The Comic Book Store
9307 Treasure Hill
Little Rock, AR 72207
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Overview - Hello again from Arkansas, where we had one day with seventy degree temperatures followed the next by a sleet storm that closed down the roads and then us. Like some new comics from last year, things have been unpredictably hot and cold. This year's crop of comics has been somewhat more consistent. Marvel and DC continue to pull away from the rest of the pack at the expense of Image and Valiant who keep falling in demand here every month, with the myriad of other independents holding their ground.

Silver Age – Marvel still dominates back issue sales; Amazing Spider-Man #57 VF/NM $19, Fantastic Four #13 VG/FN $22, Incredible Hulk #180 (1st Wolverine-Cameo) NM $45, Tales to Astonish #62 VG/FN $14, #65 FN $16.

Modern Age - It's been a long time since we've seen the kind of back issue activity we've seen on the X-Men's Fatal Attractions Anniversary Hologram issues. This story that deals with Wolverine's loss of his adamantium skeleton is very hot, with all issues (Excalibur #71, X-Factor #92, X-Force #25, X-Men #25, and Uncanny X-Men #304) selling briskly at $4.50 each. Other sales, Incredible Hulk #340 MT $20; Predator #1 (1st Printing) MT $30, Sandman #8 (Volume 2-Intro. Death) MT $27; Death of Superman Signed & Numbered MT $79.95; Venom Gold #1 MT $55; Wolverine-Volume 2 #10 (1st Battle with Sabretooth before claws) MT $25.

Marvel Comics' Beavis & Butthead sold out quickly, thanks in part to a lot of free media plugs; even negative publicity drove up the public interest. At this writing, the regular Force Works still has not shipped, and interest has definitely begun to drop here. The recent storylines in Captain America and the Punisher group has boosted interest in these titles. Gambit was a solid success, the entire run selling well with almost no drop off on the later issues that is typical for most mini-series.

DC Comics: Batman has been slowly dipping in sales here, but Superman continues as the strongest seller for DC, each week selling almost exactly the same as the week before. Credit goes to the editorial staff for keeping the readers coming back for all four titles every month. The new Superboy spin-off series has done moderately well, with Supergirl following closely. Steel has been sluggish in sales.

Dark Horse: Sin City by Frank Miller has emerged as the best selling Dark Horse comic since Star Wars: Dark Empire. Tales of the Jedi has also done well. Aliens Vs. Predator: Deadliest of the Species has been a disappointment here, perhaps because of the bi-monthly schedule.

Cards - Fleer Ultra X-Men pushed Marvel Masterpieces-Series II out of the top spot for cards. Overall collector reaction has been very favorable.

That's all from the Ozarks this month.

GEOFFREY PATTERSON
TIMOTHY RILEY
Geoffrey's Comics
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Gardena, CA 90249
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Greetings homeboys and homegirls! How are you all doing? Making any money? Things in LA, your friendly gangland headquarters, have been a bit better in February. I went to my friend Bill's "Killer Instinct" signing at Golden Apple and there must have been thousands of fans lining the Blvd. The crowd stretched to the end of the block and then to the end of the other block! Mike Smith of Hi Do Ho reported similar success with his Beavis & Butthead signing. So there are still a lot of serious comic book fans out there. God bless 'em!

New Stuff - We've reordered Gambit #1 four times now. We made a huge reorder of Lady Death when we signed Brian Pulido for an autograph session. We had to do it early because of the fancy cover. Due to some printing problem we still didn't get any. The day it came out it was selling for $5 at the local convention. I hope the look and the quality of Marvels prompts some kind of similar venture. You can't find a more highly appreciated comic. War Machine arrived today and it has a really nice look. Guy Gardner has become an incredible book - people need to give it a chance. Check out Wonder Woman while you're at it. Green Lantern #50 is a huge hit.

Some great comics out now. I loved Breed & Rune. There are some companies, however, that do not have one book I can sell - Continuity. Now, and quite a few others. When these companies are interviewed they always mention how far beyond yearly expectation they are in sales. Sometimes, I expect I can sell one or two and nobody I know is selling any. I wonder what kind of expectations they have. Can't be to high.

Golden & Silver Age - We're just getting out our list now. We didn't finish our mail order list last year. The new comics completely dominated our time. Going to the old vault for the first time in awhile made me feel like Scrooge McDuck. We've had some phone calls for Famous Funnies #1, Planet #1, All Star #1, but money is still tight. Mainly we're still hearing too often from those collectors who want fifty year old comics in better condition than you get on your new Thursday shipments.

So Long Jack - You'll hear a lot more about Jack Kirby's passing from other people who knew him a lot better. He was the first guest we had at our store. Most of the people that I've read who wrote of the King had a much higher appreciation of his art. I saw him at every San Diego Comic Convention I ever attended and I never saw him refuse to sign an autograph. I think he was a person who truly loved comic books and he was loved by everyone who knew him.

MARTIN ROTHSTEIN
GLEN SULLIVAN
Wall to Wall Comics
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Torrance, CA 90505
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Silver Age - Since this is our first market report in several months, (at least I think it's been that long) we've decided to concentrate on the Silver Age market, and the books that have sold through our mail order service and two retail outlets. As has been the rule Silver Age books of both Marvel and DC in high grade are selling multiples of the current Overstreet price guide. Other smaller publishers (most notably Gold Key from that same era) can now equally boast of this somewhat dubious honor, as we had every high grade copy (VF or better) of Magnus Robot Fighter, Dr. Solar, and Turok sell above guide. Other Gold key titles also sold for above guide. Green Hornet #1 VF/NM $200; Bonanza #2 and #3 in VF/NM $75 each.

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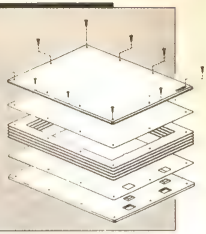

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Bonanza #10 NM $40; Secret Agent #2 NM $70; Magnus Robot Fighter #21 NM $40, #22 VF- $25, #51 VF $20, Dr. Solar #2 VF/NM $150, #3 VF/NM $90, #7 FN+ $25. Turok #6 in VF sold for $175, and #7 VF+ $180. There were still other sales such as Hogan's Heroes #1 NM $60; Star Trek #10 FN $25, and #13 NM $70. Still other companies such as Charlton has now become somewhat more in demand, probably because even for high grade books the cost appears reasonable. Blue Beetle #20 in NM sold for $90, and a beautiful NM copy of Captain Atom #79 sold for $35. The demand for even lesser collected comic books of the past may soon be on everyone's hot list as Marvel and DC grow out of the common mans' price range.

The book that seems to be on everyone's mind these days is Showcase #22, the first Silver Age appearance and origin of the Green Lantern. This book in any grade seems near impossible to find, but as you start looking for this one particular book in high grade, FN+ or better, the supply simply is absent, and since the demand is at a fever's pitch, prices are astronomical. Other DC Silver Age books that are on fire is Brave and Bold #28, 29, & 30. Any of these books in high grade seems like an outstanding investment. Most dealers will buy these books at guide. Don't believe me, give some of them a call!

And what's even scarier is that there are still other Silver Age DC books that appear undervalued. Look for Superman and Batman appearances in other titles to rise quick and fast. The demand for these two characters are at an all time high. Other DC Silver Age characters are also in demand, including Sgt. Rock, Flash, and Aquaman. It only makes sense that the two titles Showcase and Brave and the Bold are the hottest of these fires. Sales over the last several months included a Brave & Bold #29 VF $1,800, and a Showcase #24 NM $2,000. Superman #120 VG/FN $45, and #133 VG/FN $30, and Flash #110 FN $300.

Lower grade DC books are still a good value, as the overwhelming demand has not yet reached these grades. Like so many other books from this same time period the demand will soon be there, so any keys or even semi-keys you can find at guide or below may turn out to be a good investment.

The one comic publisher that found its greatest success in the sixties was Marvel. They were the in. They were what was happening. The sixties are responsible for giving Marvel the lead in the industry that they still enjoy today. Books in high grade are in equally high demand. Tales to Astonish #27 may be one of the hardest Silver Age books to find in high grade. Again the guide seems to lose its meaning when it comes to this book. Other Silver Age Marvel gants that seem oblivious to the price guide are Journey into Mystery #83, Spider-Man #6, All Fantastic Four books before issue #10 and X-Men #1. Again in high grade (VF+ or better) most dealers will pay the Overstreet going rate or more, because they know how easy these books are to sell. Again if you're willing to settle for lesser graded material there are still good buys around, but for most people that collect Silver Age material, they only want the best. This of course will change when the next generation of comic collectors start looking backwards to go forwards in their comic collecting endeavors. Again just like Silver Age DC keys even in lower grades seem to be a somewhat safe investment in this tumult state of comic book collecting. Fantastic Four #8 in NM $1,000, and X-Men #1 VF+ $3,000. Spider-Man #50 NM $350. Journey into Mystery #87 NM $160. Until next month, take care.

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It seems the more things change, the more they stay the same. After the emergence of dozens of new publishers and universes over the past year, people now seem to be looking more toward established companies and creators. Many big names of a decade ago (like Frank Miller, John Byrne, Barry Windsor-Smith, etc.) are once again becoming the focus of attention. It's interesting to see this pattern repeat itself every few years.

New Comics - DC sales are the most consistent overall with Sandman and the Batman and Superman titles leading the way. Image and Valiant continue to slowly lose support across the board although Spawn and WildC.A.T.S. are doing very well. Recent quality releases like Man Without Fear and Marvels seem to have convinced many to give Marvel another look. Sales have been increasing on Daredevil, Fantastic Four, Captain America, Amazing Spider-Man and the X-Men titles due to the big storylines occurring in those books lately.

Of the other publishers, Bravura and the Legend imprint from Dark Horse have been the most successful here so far. Sin City #1 outsold everything but the X-Men titles and sales on the second and third issues have remained very good. With all of the high caliber talent associated with these two imprints, success was virtually guaranteed and so far there haven't been any disappointments. The same cannot be said for Defiant, Ultraverse, and a myriad of other superhero titles out there. Most have failed to attract or maintain much long term interest here.

At the other end of the spectrum, we have been seeing more demand for books from some of the small-press publishers. In particular, anything that has been previewed in Gerebus has enjoyed increased sales as a result. The most successful example is Bone, but others like Wandering Star, Hepcats, and Starchild are also growing in popularity.

Recent Back Issues - The majority of recent back issue sales are focused in the past six months with sales remaining slow to moderate on most books older than that. Hot sellers seem to change from month to month but recent sales include: Man Without Fear #1 & #2 $4 US ($5 CAN) each; Death #2 $4.50 US ($6 CAN), Faust #1 $32 US ($40 CAN), #2 $24 US ($30 CAN), #3 $15 US ($20 CAN), #4-7 $7 US ($10 CAN) each; Vengeance of Bane $24 US ($30 CAN) and Sword of Azrael #2-4 and most parts of Knightfall at guide. X-Men #2-11 also sell very quickly but are abundant in this area so most sell at about half of guide.

1970's Back Issues - DC's from this era generally sell better than Marvels. Most 1970's DC's are still very undervalued and are a bit harder to find. We are seeing a consistent demand for Batman titles, Flash, Green Lantern, Justice League, Legion, and Kirby's Fourth World, among others. Recent revivals of Jonah Hex and Metal Men caused a flurry of activity on back issues of these titles as well.

Silver Age - I can remember what the first Batman movie did to back issue prices, imagine what a big-budget Spider-Man movie by James Cameron could do for the Web-Head. Many of my customers already have and are buying up early Spider-Mans as fast as I can get them.

Overall demand is strong for essentially any high grade Marvel or DC as these are continuing to become harder to find. Mid-grade books are usually passed over in favor of the higher grades, but low grade books (FR to GD) usually sell quickly as an inexpensive way to fill in a run. Recent sales: Daredevil #24 VF $24 US ($30 CAN), #35 VF $18 US ($25 CAN), Teen Titans #5 FN $14 US ($18 CAN), Green Lantern #45 VG/FN $18 US ($25 CAN); Atom #15 FN $12 US ($15 CAN); Batman #181 VG/FN $7 US ($10 CAN), #182 VG $7 US ($10 CAN), #189 FN $5 US ($7 CAN); Amazing Spider-Man #17 GD $45 US ($60 CAN).

Golden Age - Extremely hard to find here so not much to report. Anything we get in decent shape sells very fast. We recently sold Whiz #117 VG for $52 US ($40 CAN).

There seems to have been a general shift in attitude amongst our customers toward collecting back issues. There is a lot of good stuff out there that can be had for less than the price of a new comic so let's hope this trend continues. Until next month…

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"So Long Direct Market" Soapbox - This will be short and sweet. We're in the process of finally expanding our store after a Summer and Fall of unusual chaos. The market has slowed to a crawl here in comic-inundated San Francisco - due, of course, to the massive over speculation in "comic futures" but also to the mass marketing of comics on QVC, HSN, K-Mart, Target, Costco, Price Club, Blockbuster, ad nauseam.

Believe me, I've always supported capturing more readers - and diverse demographics - in this business. To me, a comic without a story is either poster material or a color toilet paper, depending on the quality of the art. But taking away the universes of these odd little hybrids, in effect deluging the market and making them available everywhere - well, this has hurt business. A clerk in Wal-Mart will probably not recommend a particular comic - or any comic - to a customer. So much for encouraging readership. A mother buying an X-Men comic for her child, however, would just as soon purchase it there than have to make an extra trip to a comic store. Ladies and Gentlemen, welcome to the death of the direct market! Am I being short-sighted or overly pessimistic? I don't think so. Out here in the trenches, when I'm competing with "comic" shops on every corner, garage sale dealers, and weekly cut-throat conventions; where I've watched store after reputable store go out of business because someone moved in across the street who "makes deals"; where I've heard parents, in my own shop, tell their kids to wait till they go to Costco - so they can get the comic in a discount pack; where I've watched sales plummet since the Summer, this in my own store where we have never catered to speculators and where comics have always had a 30 day cover price.

Out here the direct market, as we have known and loved it for 20 years - out here, my friends, it has already passed away. And it hurts. We at The Funny Papers are diversifying, restructuring, changing, creating and expanding to meet the challenge of staying in business, but we still mourn for those halcyon days when a "Direct Market Edition" meant "available in comic stores only" and an autographed comic was a personally signed treasure, not some pork-bellied investment howled by a TV huckster!

Somehow the passing of the direct market and the loss of the "King" seem inextricably linked. I grieve both for the man who created this industry and the system which nurtured it until, like Zeus, it grew large and strong enough to devour it's parent. Now the report:

New Comics - Valiant is dead here. Not even the recent Valiant card off has spurred any interest. Image has slowed to a crawl, but at least they're still moving. Marvel's X-Men are the perennial sellers they've always been, but Excalibur has never caught on with the enormous X-readership - it sells at about 15% of X-numbers. Daredevil is a tentative hit, Punisher D.O.A. is, well, D.O.A. We've heard mostly negative feedback about the Fantastic Four and Peter Parker's proposed descent into darkness. On the bright side, Marvels is great and a terrific seller and Beavis and Butthead (God help us) was a hit. Wolverine and the Gambit mini-series also drew positive response. DC is suffering from a similar backlash for their Green Lantern debate, though sales on Emerald Twilight were, regret-

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tably, strong. Sandman is a constant sell-out, and former speculators are now dabbling in it and other Vertigo books though the purist in me wishes they'd stick with Youngblood. Superman and Batman are still chuggin' along - they both outsell Amazing Spider-Man - who'd have thought that was possible five years ago? Overall, DC is fairly healthy (unlike poor Hal Jordan). Malibu is the company that's really clicking, and I recommend it highly to anyone.

The Ultraverse goes like gangbusters, with Prime, Hardcase, Mantra, the Solution, and Firearm leading the way. Also generating lots of interest is the Bravura line. Breed is a certifiable hit, though it's a "wait and see" with Power and Glory. Can't wait for the rest. Look out for Ultraverse Premiere and keep your eye on Riptire, by Darick Robertson. Dark Horse has some blockbusters on hand with Sin City: A Dame to Kill For, and Star Wars: Tales of the Jedi. Both titles fly off the shelves. Aliens vs. Predator: Deadliest of the Species and Aliens: Music of the Spheres are also dependable sell throughs. Of all the Comics Greatest World titles, X is the only one to excite sales. As for the other independents - I really miss Innovation. Will someone please take over their licensed titles? The Anne Rice books were good sellers and helped diversify comics readership.

Speaking of readership - Bone! Bone! Bone! I love this comic, and through a combination of its recent spate of publicity and my own indefatigable promotions, it now sells at about the level of Elfquest (which sells very well, in indeed) Now my customers will understand why I walk around muttering "Stupid, stupid rat creatures..." under my breath...

Back Issues - We have a weekly sale on these babies. Marvel, DC, Dark Horse, Ultraverse and other independents sell well; Valiant and Image are dead and buried. 70's stuff is still in demand.

Silver Age - We have a weekly sale on these, too. DC material still has the edge, but everything above $50 is slow, unless it's a key in high grade shape for an unbelievably low price. Cheap stuff sells. Classics Illustrated is a steady seller. Otherwise, to quote a beer commercial, everything's the same as it ever was.

Thus endeth the report with apologies to Neil Gaiman, here's to good reading, fast moving, well illustrated comics amidst this "Season of Shifts" - and may the speculator get his due.

BILL PONSETI
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Greetings comic lovers! Spring is upon us! This means it's time to crawl up into the attic and begin your Spring cleaning! Well down here it appears Louisiana residents got an early start, based upon the large number of collections that keep coming our way. Once again our month was dominated by Golden Age sales and acquisitions. I know it's going to stop sooner or later, but I sure hope it is much, much later! One of the more pleasant turns of events for us has been that our "over the counter" Golden Age sales have, at least for this month, been equal in volume and dollars to our mail order sales. Oh, what a wonderful and exciting time to be a comic collector! Now on to the report:

Golden Age - As stated above, the Golden Age market is at its strongest level in many years and shows no signs of slowing down. There is not much more I can say about this area of collecting that the following list of sales and acquisitions doesn't say for itself. Sales: Batman #1 FN(R) $8,800; More Fun #54 VF(R) $1,800; More Fun #56 VG $500, Power Comics #1 VG $100, #4 FN- $100, Red Raven #1 FN(R) $1,850, USA #12 FN+(R) $200; Young Allies #14 FN/VF $170, Namor #3 GD- $60, Sub-Mariner Comics #36 GD- $50, #37 FR/GD $25; Captain America #78 VG/FN $100. Captain Marvel Jr. #6 VF(SR) $200; Slam-Bang #1 VG+ $200; Marvel Tales #108 VG+ $70; Marvel Mystery #28 VF/NM $500; Rocket To The Moon #1 GD $67; Strange Adventures #35 VF+ (MH) $200; Marvel Family #39 VF(MH) $125; Comic Cavalcade #2 FN+ $450, USA #4 VF- $650; Meet Corliss Archer #1 VG $60. Many others. Acquisitions: Batman #1 FN-(R); Special Edition #1 FN/VF(R), Captain Marvel Jr. #1 VG; Captain Midnight #1 VG; Hopalong Cassidy #1 (WC) VG/FN, Gene Autry #1 VG/FN, Ibis #1 FN; All-American #25 GD/VG; Action Comics #10 (Court Case Copy) GD-; Big All-American #1 VG/FN; Comic Cavalcade #'s 1 VG, 2 FN+, 4 VG, 12 VG, 13 VG+, 14 FN+, 15 VG, 28 VG, Captain Marvel #37 NM-(MH). Many others.

Silver Age - For the second month in a row our overall Silver Age sales have been down considerable. I still am at a loss as to why this turn of events has transpired. It certainly is not for lack of Silver Age comics in our ever-expanding inventory. However, the majority of the collections that we have purchased lately have consisted of mid grade material, with some really nice pieces in high grade. Normally, we can attribute decreased Silver Age sales to not having any high grade copies, but that is not the case now. Anyway, I'm sure things will get back to normal around here soon enough. Stay tuned for further details! Sales: Tales of Suspense #30 FN/VF $1,000; Justice League of America #1 FN/VF $1,000; Captain America #109 VF $35, Fantastic Four #49 FN $40. Many others. Acquisitions: Iron Man and Sub-Mariner #1 FN/VF; Iron Man #'s 1-100; Sub-Mariner #'s 1-50; Doctor Strange #'s 169-185; Sgt. Fury #'s 4-100; miscellaneous romance and horror Marvel comics.

New Comics - Marvel: What else is new? X-Titles dominate the scene followed in a distant second by Fantastic Four, Avengers and Wolverine. The really big news here though has been Marvels, as many as we can get, we can sell. This really has been a major accomplishment for Marvel and I hope this is a sign of the new direction that the Marvel editorial staff promised us a short time ago. I feel the most readable comic, and the most fun comic to read from the Marvel gang continues to be the Incredible Hulk by the inimitable Peter David.

DC Comics: The really great stuff for DC lately has been: in no particular order, Green Lantern, Aquaman, The Power of Shazam, and The Flash. However honorable mention should go to the Superman titles and their spin-offs. Everybody loved the Golden Age but they are growing tired of waiting around for the issues! The team books have been holding their own but nothing really spectacular here.

Independents: The clear winner here Image, but let me qualify that by saying not all Image sells. We have luck with Spawn, WildC.A.T.S. and Maxx, but interest in Supreme, Savage Dragon and Shadowhawk has all but dissipated. The other titles might as well be canceled. There are a few die hard Valiant readers hanging around, but the number keeps dwindling all the time. Valiant better come up with a new hook. It seems great stories aren't enough. Malibu, Dark Horse and Bongo make up the second tier with respectable sales.

In Summary - If I were a general practitioner instead of a comic dealer and the comic industry was my patient, my prognosis would be an excellent one with expectation for continued health and growth. This hobby of ours has proven to be a very resilient one. It has overcome recessions in the economy, an influx of new comics speculators from the deflated sports card market, and an ever increasing number of independent publishers. However, we true panelologists (comic lovers and collectors) will always strive to find that elusive back issue or that historic first appearance; as well as our favorite new issue because comics to us are a part of our youth that helps keep us young forever. So keep on reading and hoarding! Till next time I shall remain your humble Golden Age fanatic and soothsayer yet another month!

WILLIAM H. FEIST III
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Hey, hey! It's Book Trader Bill! Happy St. Patrick's Day, everyone.

Current Age - Overall: The market continues to be quite soft in this area. Part of the reason for this has been the weather. Throughout January and early February the temperature was well below zero - generally ten (-10°) to twenty (-20°) below zero (actual temperature) - with wind chills anywhere from thirty (-50°) to eighty (-80°) below! Brrrrrr!! Even us long-time North Dakotans didn't like it much as we have been spoiled by the last four or five exceptionally mild winters! Needless to say, this had a strikingly negative effect on sales; most people simply stayed at home until the weather warmed up (which wasn't often).

But customer tastes have changed also. Customers continue to be increasingly selective in their purchases. We hear many more comments about the lack of quality in both writing and art in many once-popular titles. Complaints about the increasing numbers of late publisher deliveries are also on the rise. Many customer comments suggest that they feel betrayed by the publisher; loyalty to a particular character, title or publisher has become almost passe'. Unfortunately, many customers do not appear to be looking around for alternatives to the titles they drop; they simply drop the titles they are dissatisfied with, but they do not search for a replacement.

Blackball Comics: I absolutely have to say something about the Up 'N Comng! issue of Trencher's Guide To Comics #1 with their write-in campaign to select the 'Biggest Jerk In Comics'. I love this idea! In fact, it is likely that Book Trader Bill will make copies of their survey form and strongly encourage our customers to participate.

DC Comics: The Superman storyline appears to have finally leveled off at numbers approximately four to five times pre-Doomsday figures and about one-half to one-third of the peak Doomsday sales. I consider this to be very favorable and the Superman team(s) at DC should pat themselves on the back as these figures indicate that the ongoing Superman storyline has kept the reader's interest. Also, despite the increasing apathy of customers towards 'special' covers, Superman: Man of Steel #30 was a very innovative idea (at least for this generation) and did very, very well. Again, congratulations to the Superman team(s).

Batman: Knightquest has also leveled off at numbers only slightly above where they were before the Knightfall/Quest story began. This is too bad as DC lost almost all of the gains they initially made with this story. The primary complaint is that they have simply made the story much too long. No one really cares for Jean Paul Valley as Batman, and Bruce Wayne is simply not believable as a detective in a wheelchair.

As a side-bar, I would like to note that we have had a recent increase in the number of requests for Batman: Sword of Azrael.

The biggest surprise, however, is that DC's version of the Batman/Spawn crossover will probably do almost as well here as Image's version. Although most fans would have preferred some involvement by Todd McFarlane in DC's version, the customers here have made it clear that they will buy the book regardless. In short, I feel the sales are being driven by the character 'Spawn' rather than by the absence or presence of Mr. McFarlane.

Dark Horse: As suggested by the increased demand for Star Wars back issues and gaming supplies, Star Wars: Tales of the Jedi is doing quite well. Their other licensed material (Aliens and Predator, et al) are very gradually losing their customer appeal; frankly, they need another blockbuster movie to spur sales of this material.

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The biggest disappointment, however, is the Comic's Greatest World Sales on almost all of these titles have been sluggish and losing ground fast, with one notable exception. 'X' #1 sold very well and it was actually necessary to reorder more of these. I really think that Dark Horse may have made the mistake of beginning their continuing storyline with the weakest selling books (at least in this area) rather than the best. That is too bad because the storyline had (and still has) great potential, but it is becoming increasingly unlikely that this potential will ever be realized.

Image: As of this writing Pitt #5 has just hit the shelf about two weeks ago - nearly a year after #2! And don't think for a moment that this wasn't nouced by the average customer. A number of comments were made to the effect that they found it difficult to get involved in the third issue because they had forgotten the storyline from the second issue. In addition, I increasingly hear disparaging comments concerning Image Comics in general from people who were once almost rapidly loyal

Marvel: I can't figure out who is leading and teaching whom in the lateness-of-delivery department. Is Marvel teaching Image or is it the other way around? Which ever way it is, Marvel's track record for on-time delivery continues to steadily slip. Again, don't think that the customers haven't noticed it either. After all, when Excalibur #75 (allegedly due out later this week!) is released with a pre-wedding story three or four weeks after the wedding issue, people tend to notice!

I also have heard some snide comments from fans about the alleged death of Daredevil being turned into a mere name change. Again, the customer feels betrayed by events such as these and that betrayal is reflected by people dropping either that title or, in some instances, all Marvel titles.

What is more, despite the customer's very obvious reluctance to continue purchasing glitz, foil enhanced, double stamped and embossed with-neon-lights-and-dancing-girl covers, Marvel intends to release a whole string of such covers at double the regular price in April! Geez, Marvel Bullpen. Wake up, already! Get a clue! The customer (at least my customers) don't want this stuff any more! Good art. Good story. Decent price. Period!

Having said, that, Marvel did have a big hit in January with several specific issues, including Beavis and Butthead #1, X-Factor #100, and X-Men #50.

However, concerning Beavis & Butthead, as a conservative individual myself, living in a highly conservative community (Minot is famous for it's school board decision to ban Newsweek from the school library as "too liberal".) I wish Marvel had labeled Beavis and Butthead for mature readers. Without that label, the poor comics retailer is caught in a no-win situation. If I sell it to some 10 or 11 year old (guess what age group wanted this comic the most!), I leave myself wide open to Mom and Dad making me the bad guy for selling this to their "precious, little innocent child who would never buy anything so trashy without being pushed into it by the big bad merchant". On the other hand, if I ban anyone under sixteen from buying the book (which I finally did in order to protect myself from being tarred and feathered), then I become the bad guy to some of my best customers (those same 10 and 11 year olds) who simply go down the street or across the hall to Waldenbooks and buy it! Either way, I'm dead! Please, Marvel, make Beavis & Butthead for mature readers only!

Valiant: The only Valiant title even worth mentioning is Ninjak.

Warp Graphics: The Elfquest story continues to have a very strong appeal to the female customers in this area. The number of readers is up, and almost every one of them buy all four titles. What is more, they are anxiously awaiting the fifth. It is a shame that there are not more titles like this to attract the female customer into the comics medium.

Cards: I sold out of the X-Men cards just in time. As I sold out, the card shop next door (and every other card shop in the world) got theirs. Soon they will be at K-Mart, Wal-Mart, Mini-Mart and every other-Mart imaginable, not to mention Target, 7-11 and so on ad-infinitum, ad-nauseam.

Well, that about wraps it up for another month. So, until next month…

Hey, hey! It's Book Trader Bill wishing all of us better sales and a stronger market.

TODD MCDEVITT
MATT BRADY
New Dimension Comics
20550, Route 19
Evans City, PA 16033
(412) 776-0433

We've lost a member of our family. I listened to the radio in shock as I heard about Jack Kirby's passing. Gil Kane gave a lovely tribute on NPR, but words will never be enough to express what the "King" did for our industry. Let me add ours to the countless eulogies, without him, the world would be a much darker place. Keep telling those wonderful stories Jack, wherever you are.

Modern Age - The #1 seller in our stores, but this is mostly due to the X-tales. Many of our X-Factor readers were burned when Marvel shipped #100 late, revealing Madrox's death in X-Men #50. No one was fooled by Madrox's "death" here. How can you kill a multiple man. Sales overall on X-Factor have dipped lately, time will tell if the slide continues. Reaction to X-Men Unlimited #4 was mostly negative, most complaining about the rough art. X-Men #33's flashback story with Gambit and Sabretooth will probably take off like Uncanny #266. Overall, X-Men and Uncanny sales remain high and steady. Generation X membership remains the big question with X-fans. Cross-marketing the X-Factor/New Warriors didn't work well, the same readers collect both titles.

Other Marvel books aren't so lucky. The Spider-books have been in steady decline since late last year. The arm-waving about Peter revealing his identity is viewed with heavy skepticism, the Chameleon is too closely involved.

Other Marvel books have shown slight declines, but remain steady in their sales. The baby Marvel (issue number under #50) generally have very slow sales, and Marvel made a mercy killing with its latest cancellations. Nova is a fresh surprise, and sales reflect this. Dr. Strange's popularity continues to grow, mostly due to David Quinn's writing. The end of Alpha Flight didn't sell for us, and neither does Northstar Beavis and Butthead and Ren & Stimpy sell like hotcakes.

DC. A solid 32 seller in our stores. DC sales show something interesting. While numbers sold of Marvel titles will vary wildly from month to month, DC appears to have a solid, loyal following each month. It's refreshing to see customers stacking with fun, high quality books. Superman and all associates (Steel, S-Boy, S-Girl) sell very well for us. Under a Yellow Sun did moderately well, and the Bizzaro storyline packed up some new readers partly due to Stuart Immonen's great art. (Hey, the guy draws Legion of Super-Heroes as well - check it out!)

Bat-books have been in a slight decline since Jean Paul took the mantle, but it looks like this is going to turn around soon when Bruce returns in April. Speculation as to what Azrael is going to do to force Bruce's hand is high, with killing a minor villain leading to race (Ventriloquist? Gunhawk?). Robin and Catwoman sell just as well or even better than Batman & Detective

Green Lantern has generated a lot of controversy here lately. New readers love the change. Older readers feel that DC is guilty of the character assassination of Hal Jordan Time (and sales!) will tell if Hal will be wearing the ring again soon. Wonder Woman shows a modest increase despite the horrendous art in the latest issues. Valor, Legion, Flash, and Legionnaires sell well, the latter being helped by Adam Hughes' return to a monthly book (at least part-time) Gunfire is highly anticipated, as are all the latest Zero Hour lead ins. DC may score big with the fans with the Elseworld annuals this year.

Vertigo still does well, Sandman and Hellblazer lead the pack. The final work on Children's Crusade: It only shuffled Vertigo readers from one title to another. not attracting many new readers. Lesser Vertigo titles sell well to their core audience, but rarely attract new blood.

Dark Horse: Sin City is hot! A consistent sell out for us. Shadow does well, riding speculation about the upcoming movie. Legend books are hot sellers, with Hellboy nearly eclipsing sales of Next Men. By the by, we had great sales on Grendel: War Child TPB. If you haven't read it, you really owe it to yourself. Comic's Greatest World does okay. Our customers are looking forward to Barb Wire, drawn by New Dimension homeboy (and Pittsburgh's most artistic son), Lee Modor

Malibu: Dipping in sales, but not anything threatening, we think. Rune does very well, as does Prime, but the rest of the titles could use an increase. Maybe older readers will be attracted when they realize some of their favorite writers from the good old days are there.

Bravura was a very pleasant surprise for us, and our customers are very pleased so far. Both Breed and Power and Glory have solid sales, with great art and writing.

Image: By the looks of our sales sheets I think Spawn, Maxx and Savage Dragon are all that this company publishes. The sales of the Liefeld family of titles and the Lee books are slowing, while Cyberforce never really caught on here. Gen 13 wins the contest for most tepid fan reaction of 1994

Hot and on the Horizon - Superman/Doomsday (need I say more). Madman #1, Action #700, Dreadstar #1, Hulk #418, April Spider-books with animation cels (Mega hot!).

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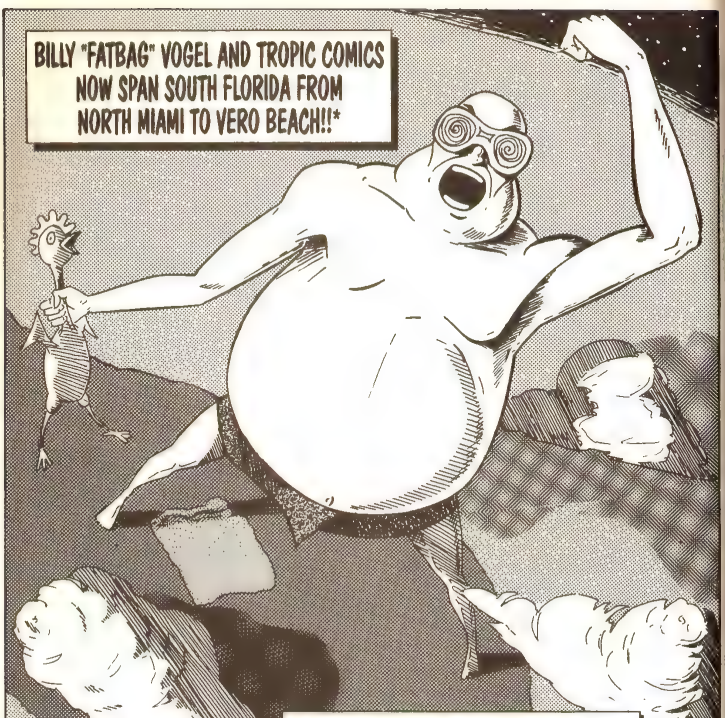
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INTRODUCTION TO COMIC PRICING

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

About Pricing

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of Overstreet Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit. Most will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

Pricing Lower Grades

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity

Pricing Indicators

- ✣ An increase in price since last issue.
- ▫ A decrease in price since last issue.
- H A high demand issue.

The 8 Nomenclature Grades & the Overstreet Numerical Equivalent

GRADE/ABBREVIATION	HIGH	CENTER	LOW	POINT SPREAD
Mint (MT)	100	99	98	(3)
Near Mint (NM)	97	94	90	(8)
Very Fine (VF)	89	82	75	(15)
Fine (FN)	74	65	55	(20)
Very Good (VG)	54	45	35	(20)
Good (GD)	34	25	15	(20)
Fair (FR)	14	10	5	(10)
Poor (PR)	4	3	1	(4)

Grading Comics

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

Polybagged Comics

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

Restored Comics

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

Grading Definitions

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

The grades and their numerical equivalents follow

The Eight Nomenclature Grades And Their Numeric Range*

MINT (MT) (ONE 100-98)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

** The Numeric Ranges from Poor to Mint are further explained in The Overstreet Comic Book Grading Guide.*

Adventure Comics #295
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1-Reprint, 1988, 50¢-c — 0.50
201-Last pre-code issue — 25.00 75.00 175.00
202-220 — 21.00 64.00 150.00
221-240 — 17.00 51.00 120.00
241, 243-251: Last Tommy Tomorrow — 13.00 39.00 90.00
242-Origin & 1st app. Brainiac — 100.00 300.00 700.00 H
252-Origin & 1st app. Supergirl; re-intro of Metallo, his 2nd appearance since Superboy #49 — 116.00 320.00 755.00 H
253-2nd app Supergirl — 21.00 64.00 150.00 H
254-1st meeting Of Bizarro & Superman — 19.00 58.00 135.00 H
255-1st Bizarro Lois Lane — 13.00 39.00 90.00
256-261 — 8.60 26.00 60.00
262, 264-266, 268-270 — 6.40 19.00 45.00
263-Origin Bizarro World — 11.00 27.00 65.00 H
267-3rd Legion app. — 40.00 120.00 275.00 H
271-275, 277-282: 282-Last 10¢ issue — 5.70 17.00 40.00
276-6th Legion app. — 17.00 51.00 120.00
283-Legion Of Super-Villains app. — 7.10 21.00 50.00
284-Mon-El app — 7.10 21.00 50.00
285-12th Legion app. — 7.10 21.00 50.00
286-289: 287-14th Legion app. — 3.70 11.00 26.00
290(7/62)-17th Legion app, Phantom Girl app. — 3.70 11.00 26.00
291, 292, 294-299 — 2.60 8.00 18.00
293-Origin Comet — 5.40 16.00 38.00
300-(5/63) — 2.90 9.00 20.00
301-303, 305-308, 310-320 — 1.70 5.00 12.00
304-Origin & 1st app. of Black Flame — 2.10 6.00 15.00
309-Legion app. — 2.00 6.00 14.00
321-333, 335-340 — 1.50 3.80 9.00
334-Giant (G-20) — 2.30 7.00 16.00
341-346, 348-359 — 1.10 2.70 6.50
347, 360 (Giants G-33 & G-45) — 1.70 4.20 10.00
361-372, 374-380 — 1.00 2.00 5.00
373-Giant (G-57) — 1.30 3.30 8.00
381-424: 411-Eclipso origin-r — 0.80 1.60 4.00
425-Adams art — 1.00 2.50 6.00
426-436, 438, 439 — 0.60 1.20 3.00
437, 445-(100 page giants) — 1.00 2.00 5.00
440-1st Grell-a on Green Arrow — 1.00 2.50 6.00
441-Grell-a on Green Arrow — 1.00 2.00 5.00
442, 444-449: 484-40th anniversary issue — 0.50 1.00 2.50
500-Superman life story (1.00, 68pgs) — 0.40 0.80 2.00
501-551, 554-582 — 0.30 0.60 1.50
552, 553-Animal Man-c/s — 1.00 2.50 6.00
583-Alan Moore — 1.20 2.90 7.00
584-Byrne begins — 0.30 0.60 1.50
585-599: 598-1st app. Checkmate — 0.20 0.40 1.00
600-(2.50, 84 pgs.) — 0.80 1.60 4.00
601-642 (1.50, 52 pgs.); 611-614: Catwoman — 0.30 0.60 1.50
643-Monthly begins. Perez c/a; scripts — 0.30 0.60 1.50
644-649: 651-661, 663-666, 668-679: 644-Perez-a begins. — 0.20 0.40 1.00
679-Last 1.00-c — 0.30 0.60 1.50
650-(1.50, 52 pgs.)-Lobo cameo — 0.30 0.60 1.50
662-Superman reveals id to Lois Lane — 0.70 1.40 3.50
667-(1.75, 52 pgs.) — 0.40 0.70 1.75
680-682 — 0.30 0.50 1.25
683-Doomsday cameo — 1.30 3.10 7.50 H
683-2nd & 3rd printings — 0.30 0.50 1.25
684-Doomsday battle issue — 1.30 3.30 8.00 H
685: 686-Funeral For A Friend ss.; Supergirl app. — 0.40 0.80 2.00 H
685-2nd & 3rd printings — 0.30 0.50 1.25
687-(1.95)-Collector's Ed. w/die-cut-c — 0.40 0.80 2.00
687-(1.50)-Newsstand Ed. w/mini-poster — 0.30 0.80 1.50
688-694,696,697 (1.50): 688-Guy Gardner-c/s — 0.30 0.60 1.50
695-newsstand version — 0.30 0.60 1.50
695-(2.50) variant cover foil embossed — 0.50 1.00 2.50
Annual 1 ('87)-Arthur Adams-c; Batman app. — 1.00 2.50 6.00
Annual 2 ('89, 1.75)-Perez-c/a — 0.40 0.80 2.00
Annual 3 ('91, 2.00, 68 pgs.) — 0.40 0.80 2.00
Annual 4, 5 ('92-'93, 2.50) — 0.50 1.00 2.50

ADAM-12 (TV)
Dec., 1973-No. 10, Feb. 1976 (Photo covers)
Gold Key
1 — 2.70 8.00 19.00 + H
2-10 — 1.30 3.30 8.00

ADDAMS FAMILY (TV cartoon)
Oct., 1974-No. 3, Apr., 1975 (Hanna-Barbera)
Gold Key
1 — 4.70 14.00 33.00 + H
2, 3 — 2.60 8.00 18.00 H

ADVENTURE COMICS
No. 200, May,1954-No. 503, Sept.,1983
National Periodical Publications/DC Comics
200 — 40.00 120.00 285.00 H
201-209 — 27.00 81.00 190.00
210-1st app. Krypto — 190.00 570.00 1900.00 + H
211-213, 215-220 — 22.00 65.00 152.00 H
214-2nd app. Krypto — 30.00 90.00 210.00 H
221-246 — 19.00 56.00 130.00
247-1st app. Legion Of Super Heroes (4/58) — 290.00 870.00 2600.00
248-252, 254, 255: Green Arrow in all — 14.00 41.00 95.00
253-Superboy/Robin first meet — 19.00 56.00 130.00
256-Origin Green Arrow — 60.00 170.00 385.00 H
257-259 — 12.00 36.00 85.00
260-1st Silver Age origin of Aquaman (5/59) — 60.00 170.00 395.00 H
261-266, 268, 270: 266-(11/59)-Aquaguy tryout (origin/1st app.); not same as later character — 8.60 26.00 60.00
267-2nd Legion Of Superheroes — 80.00 250.00 575.00
269-Iron Aqualad — 18.00 55.00 128.00
271-Origin Johnny Quick — 20.00 60.00 140.00
272-274, 276-280: 276-3rd Metallo — 6.40 19.00 45.00
275-Origin Superman/Batman team retold — 16.00 47.00 110.00 H
281, 284, 287-289: 288-Bizarro cover — 6.40 19.00 45.00
282-5th Legion app. — 14.00 43.00 100.00
283-Intro Phantom Zone — 11.00 32.00 75.00
285-1st Bizarro World story in Adv. — 10.00 30.00 70.00
286-1st Bizarro Mxyzptlk — 10.00 30.00 70.00 H
290-8th Legion app., last 10¢ issue — 13.00 39.00 90.00
291, 292, 295-298: 295-Bizarro-c — 4.30 13.00 30.00
293-13th Legion app. — 8.60 26.00 60.00
294-1st Bizarro M. Monroe, Pres. Kennedy — 8.60 26.00 60.00
299-1st Gold Kryptonite (8/62) — 5.00 15.00 35.00
300-Legion saves begins (9/62) — 40.00 110.00 265.00
301-Origin Bouncing Boy — 11.00 34.00 80.00
302-305 — 7.10 21.00 50.00
306-310 — 5.40 16.00 38.00
311-320 — 4.00 12.00 28.00
321-Intro Time Trapper — 3.10 9.00 22.00
322-330: 327-Intro Lone Wolf in Legion — 2.90 9.00 20.00
331-340 — 2.30 7.00 16.00
341-Triplicate Girl becomes Duo Damsel — 1.70 5.00 12.00
342-345, 347, 350, 351 — 1.50 3.80 9.00
346, 348, 349 — 1.70 4.20 10.00
352, 354-360 — 1.30 3.30 8.00
353-Death of Ferro Lad in Legion — 1.90 6.00 13.00
361-364, 366, 368-370 — 1.00 2.50 6.00
365, 367, 371, 372 — 1.20 2.90 7.00
373, 374, 376-380: 380-Last Legion in Adv. — 1.00 2.50 6.00
375-Intro Phantom Queen — 1.20 2.90 7.00
381-Supergirl begins (1st full length story, 6/69) — 0.40 0.80 2.00
382-388, 391-400 — 0.40 0.80 2.00
390, 403-(80 pg. giants G-81 & G-81) — 1.00 2.50 6.00
401, 402, 404-410: 409,410-(52 pgs.) — 0.40 0.80 2.00
403-Giant G-81; Legion-r — 1.00 2.00 5.00
411, 413, 418, 419: 411-415,417-420-(52 pgs.) — 0.20 0.40 1.00
412-r/origin & 1st Animal Man/Str. Adv. — 0.80 1.60 4.00
414-r/2nd Animal Man/Str. Adv. — 0.60 1.20 3.00
415, 420-Animal Man reprints — 0.30 0.60 1.50
416-Giant DC-10; G.A.-r — 0.20 0.50 1.20
417-Vigilante, Frazetta Shining Knight-r — 0.20 0.50 1.20
421-424 — 0.20 0.40 1.00
425-New look begins — 0.30 0.60 1.50
426-427, 431-434: 435-Mike Grell's 1st-a — 0.20 0.40 1.00
428-1st app. Black Orchid (6-7/73) — 1.10 2.70 6.50 H
429-430-Black Orchid app. — 0.60 1.20 3.00 H
459, 460-New Gods/Darkseid story concludes from New Gods #19 (4/59 is dated 9-10/78) w/o missing a month — 0.60 1.20 3.00
461, 462: Death of Earth II Batman — 0.60 1.60 4.00
463-466 — 0.20 0.40 1.00
467-Starman by Ditko, Plastic Man begin — 0.30 0.60 1.50
468-490: Last comic-size iss. — 0.20 0.40 1.00
491-499: 491-100 pg. digests begin — 0.20 0.50 1.20
500-All Legion reprints — 0.30 0.60 1.60
501-503: Golden Age reprints — 0.20 0.50 1.20

ADVENTURES INTO THE UNKNOWN
No. 51, Jan,1954-No. 174, Aug, 1967
American Comics Group
51(3-D effect-c/story)-Only white-c — 18.00 54.00 125.00 H
52-58 (3-D effect-c/stories)-Black-c — 16.00 47.00 110.00 H
59-3-D effect story only — 10.00 30.00 70.00 H
60-Woodesque-a by Loredo — 6.00 18.00 42.00 H
61-Last pre-code issue (1-2/55) — 5.00 15.00 35.00 H
62-70 — 3.60 11.00 25.00
71-90 — 2.60 8.00 18.00
91,96(#95 on inside),107,116-All contain Williamson-a — 3.60 11.00 25.00
92-95,97-99,101-106,108-115,117-127 — 2.30 7.00 16.60
100 — 2.90 9.00 20.00
128-Williamson/Krenkel/Torres-r, last 10¢ — 2.30 7.00 16.60
129-150 — 2.00 6.00 14.00
151-153: 153-Magic Agent app. — 1.70 5.00 12.00
154-Nemeses begins (origin), ends #178 — 2.30 7.00 16.00
155-167, 169-174: 157-Magic Agent app — 1.70 5.00 12.00
168-Ditko-a(p) — 2.10 6.00 15.00 H

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications
32-40: 32-1st code approved issue — 7.40 22.00 52.00
41-50 — 6.00 18.00 42.00
51-70 — 3.90 12.00 27.00
71-93, 95-105: 95-1st monster issue (11/65) — 2.00 6.00 14.00
94-Aquaman cameo — 2.30 7.00 16.00 H
106-109-Monster-c/s by N. Adams-c/a — 3.70 11.00 26.00

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications
41-60 — 3.70 11.00 26.00
61-80: 68, 74-Photo-c — 2.90 9.00 20.00
81-91,93-96,98-100: 89-Bob Hope app — 1.70 5.00 12.00
92-Superman cameo — 2.30 7.00 16.00
97-Batman/Robin v-over; Joker-c/story — 3.60 11.00 25.00
101-104-Neal Adams-c/a — 2.90 9.00 20.00
102-Beatles app. — 3.40 10.00 24.00
105-Superman v-over — 2.00 6.00 14.00
106-111,113-116 — 1.00 2.50 6.00
112-Flash v-over — 2.00 6.00 14.00
117-Wonder Woman v-over — 1.30 3.30 8.00
118-124 — 1.00 2.00 5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No. 166, Mar, 1979-No. 172, Jan, 1980
Gold Key
166-172 — 1.00 2.00 5.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan, 1987-Present
DC Comics
424 — 0.40 0.80 2.00
425-449: 449-Invasion — 0.40 0.70 1.75
450-463: 463-Superman/Flash race — 0.30 0.60 1.50

464-Lobo-clapp, pre-dates Lobo #1 0.80 1.60 4.00
465-479, 481-491 491-Last $1.00-c 0.20 0.40 1.00
480-(1.75, 52 pgs.) 0.40 0.70 1.75
492-495 0.30 0.50 1.25
496-Doomsday cameo 1.00 2.00 5.00
496, 497-2nd printings 0.30 0.50 1.25
497-Doomsday battle iss. 1.00 2.50 6.00
498, 499-Funeral for a Friend; Supergirl app. 0.60 1.20 3.00
498-2nd & 3rd printings 0.30 0.50 1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card 0.60 1.20 3.00
501-(2.50, 68 pgs.)-Reg. Ed. w/different-c 0.50 1.00 2.50
500-Platinum Edition 14.00 41.00 95.00
501-(1.95)-Collector's Ed. w/die-cut-c 0.40 0.80 2.00
501-(1.50)-Regular Ed. w/mini-poster, diff.-c 0.30 0.60 1.50
502-510: 502-Supergirl-c/story 508-Challengers of the Unknown app. 0.30 0.60 1.50
505-(2.50)-Holo-graph foil-c ed 0.50 1.00 2.50
Annual 1 ('87)-Starlin-c & scripts 0.30 0.60 1.40
Annual 2 ('90)-Lobo app. 0.40 0.80 2.00
Annual 3 ('91, 2.00)-Armageddon 2001 0.40 0.80 2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story 0.50 1.00 2.50
Annual 5 ('93, 2.50)-Bloodlines Earthquake 0.50 1.00 2.50

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug., 1959-No. 30, Oct., 1964, No. 31, May, 1965
Archie Publications, Radio Comics

1-Shield app.; origin The Fly; S&K c/a	50.00	140.00	335.00	H
2-Williamson, S&K	26.00	78.00	185.00	H
3-Origin retold	19.00	58.00	135.00	H
4-S&K-c, Powell-a, Shield x-over	11.00	34.00	80.00	
5-10: 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also on #9)	7.40	22.00	52.00	
11-13, 15-20: 20-Origin Flygirl retold	4.60	14.00	32.00	
14-Intro & origin Flygirl	6.40	19.00	45.00	
21-30: 30-1st S.A. app. Comet	3.10	9.00	22.00	
31-Black Hood, Shield, Comet app.	3.60	11.00	25.00	

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	16.00	47.00	110.00
2, 3 3-Last 10¢ issue	7.90	24.00	55.00
4-6: Catgirl app.	5.70	17.00	40.00
7-10	4.00	12.00	28.00
11-15. 13, 14-Catgirl, Black Hood app.	3.10	9.00	22.00

AGE OF THE REPTILES
Nov 1993-No 4, 1994 (2.50, color, limited series)
Dark Horse Comics

1-4	0.50	1.00	2.50

AGENT THREE-ZERO
Sept, 1993-Present (3.95, color, 52 pgs.)
Gallowsnails,Inc
1-Polybagged w/card & mini-poster 0.80 1.60 4.00

AGORA
Sept., 1988-No. 37, 1993 (3.50, color, deluxe)
Epic Comics

1	2.10	6.00	15.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.50	3.80	9.00
3-5	1.30	3.10	7.50
6-15	0.90	2.30	5.50
16-33, 17-Begin 3.95-c	0.70	1.40	3.50
34, 35-(4.95-c)	1.00	2.00	5.00

ALBEDO
Apr. 1983-No 14, Spring, 1989 (B&W)
Thoughts And Images

0-Yellow cover, 50 copies	8.40	19.00	45.00
0-White cover, 450 copies	5.00	15.00	35.00
0-Blue, 1st printing, 500 copies	1.70	5.00	12.00
0-Blue, 2nd printing, 1000 copies	1.30	3.30	8.00
0-3rd print	0.40	0.80	2.00
0-4th print	0.20	0.50	1.20
1-Dark red, 1st app. Usagi Yojimbo	1.50	3.80	9.00
1-Bright red	1.50	3.80	9.00
2	1.00	2.50	6.00
3-14	0.40	0.80	2.00

ALIEN LEGION: BINARY DEEP
1993 (3.50, color, one-shot, 52 pgs.)
Epic Comics (Marvel)
nn-With bound-in trading card 0.70 1.40 3.50

ALIENS, THE (Captain Johner and ...)(Also see Magnus Robot Fighter)
Sept-Dec, 1987; No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning 2.10 6.00 15.00
2-Reprints from Magnus #1 by Manning 0.80 1.60 4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	4.70	14.00	33.00
1-Second printing	1.50	3.80	9.00
1-Third - Sixth printings	0.40	0.80	2.00
2	3.40	10.00	24.00
2-Second printing	0.80	1.60	4.00
2-Third printing	0.40	0.80	2.00
3	1.70	5.00	12.00
4	1.30	3.30	8.00
5, 6	1.00	2.50	6.00
3-6: 2nd printings	0.40	0.80	2.00

ALIENS MINI COMIC 1 (2.89, 4x6")-Included in Aliens Portfolio 1.70 4.20 10.00
Aliens Platinum Edition (See Dark Horse Presents...)

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics

V2 #1	1.70	5.00	12.00
V2 #1-2nd printing ('90, 2.25)	0.50	0.90	2.25
2-4	1.00	2.50	6.00

ALIENS: COLONIAL MARINES
Jan, 1993-No. 12, 1993 (2.50, color, limited series)
Dark Horse Comics

1-8	0.50	1.00	2.50

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Keith-a(p) in all	1.70	4.20	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50 color, mini-series)
Dark Horse Comics

1-4: Suydam painted-c	0.50	1.00	2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Kelley Jones-c/a in all	0.50	1.00	2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4 (2.50, color, mini-series)
Dark Horse Comics

1-4: 1-Painted-c	0.50	1.00	2.50

ALIENS: MUSIC OF THE SPEARS
Jan 1994-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics

1, 2	0.50	1.00	2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1-4: Bolton painted-c; Guice-p	0.50	1.00	2.50
1-Embossed foil platinum ed. no price/no ads	4.30	13.00	30.00

ALIENS: ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics

1-4	0.50	1.00	2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scripts, painted-c/a 1.00 2.00 5.00

ALIENS: SALVATION
Nov, 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D. Gibbons script 1.00 2.00 5.00

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
Dark Horse Comics

1	1.70	5.00	12.00
1-2nd printing	0.50	1.00	2.50
0 (July, 1990, 1.95) nOHP 34-36	2.10	6.00	15.00
2, 3	1.50	3.80	9.00
4-Dorman : painted-c	1.00	2.00	5.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini series)
Dark Horse Comics

1-3-Suydam painted-c	0.50	1.00	2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan. 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2-9: 2, 4-Dave Stevens-c/a	0.20	0.40	1.00
3-D No. 1-Art Adams 1st pub. art	0.60	1.20	3.00

ALL AMERICAN MEN OF WAR
No 127, Aug-Sept, 1952-No 117, Sept-Oct. 1966
National Periodical Publications

127 (1952)	60.00	190.00	445.00	H
128 (1952)	40.00	130.00	305.00	H
2 (1-52-53) - 5	36.00	107.00	250.00	H
6-10	21.00	64.00	150.00	H
11-18: Last pre-code issue	20.00	59.00	138.00	H
19-28	14.00	41.00	95.00	H
29, 30, 32-Wood-a	15.00	45.00	105.00	H
31, 33-40	11.00	32.00	75.00	H
41-50	8.60	26.00	60.00	H
51-66	6.40	19.00	45.00	H
67-1st app. Gunner & Sarge; series begins	11.00	34.00	80.00	H
68-70	6.30	19.00	44.00	H
71-80	4.00	12.00	28.00	H
81, 83-88: 88-Last 10¢ issue	2.90	9.00	20.00	H
82-Johnny Cloud begins	5.10	15.00	36.00	H
89-100:	2.80	8.00	18.00	H
101-117: Johnny Cloud app 111,115 & 117	1.80	5.00	12.50	H

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics

1-46, 48-67	0.20	0.40	1.00
47-McFarlane-p (1st full story)	0.60	1.20	3.00
Annual 1-3 ('11/82-9/84)	0.20	0.40	1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No 11, Apr-May, 1972
National Periodical Publications

1	1.70	4.20	10.00

Adventures of the Fly #5
© Archie

Amazing Adventures #1 (8/70)
© MEG

2-El Diablo by Morrow begins 0.70 1.40 3.50 H
3-8, 3-Origin El Diablo 0.70 1.40 3.50 H
9-Frazetta a (r), 3 pgs. 1.00 2.00 5.00 H
10-1st app. Jonah Hex (2-3/72) 8.60 26.00 60.00 H
11-2nd app. Jonah Hex 3.60 11.00 25.00 H

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No 130. Mar, 1994 (#52 on are direct sale)
Marvel Comics Group
1-(52 pgs.)-Byrne-a begins; Wolverine cameo 0.50 1.00 2.50
2-12: 12-Double size 0.40 0.70 1.75
13-Wolverine app. 2.90 2.30 7.50
14-16, 16-Wolverine cameo 0.30 0.50 1.25
17-X-Men x-over; Wolverine cameo 0.90 1.80 4.50
18-28: Last Byrne issues 0.30 0.50 1.25
29-32, 35-49 0.20 0.40 1.00
33, 34-Wolverine app. 34-Origin retold 0.90 2.30 5.50
50-Double size 0.30 0.50 1.25
51-Jim Lee's 1st work at Marvel 1.30 3.10 7.50
52, 53; Wolverine; 53-Lee/Portacio-a 0.80 1.60 4.00
54, 63, 64-No Jim Lee art 0.20 0.40 1.00
55-62: Jim Lee art(p) 0.60 1.20 3.00
65-74, 76-80: 74-Wolverine, Spider-Man 0.30 0.50 1.25
75-(1.95, 92 pgs.) 0.40 0.70 1.75
87-90: Wolverine app.; Jim Lee-c 1.00 2.00 5.00
91-99, 101-105, 107-119,121-128 0.30 0.60 1.50
100-(2.00, 52 pgs.) Avengers app. 0.40 0.70 1.75
106-Northstar revelation issue 0.80 1.60 4.00
106-2nd printing 0.40 0.70 1.75
120-(2.25)-Polybagged w/poster 0.40 0.80 2.00
129-(1.75) 0.40 0.70 1.75
130-(2.25, 52 pgs.) 0.50 0.90 2.25
Annual 1 (9/86, 1.25) 0.30 0.60 1.50
Annual 2-(12/87, 1.25) 0.30 0.60 1.50
Special VOH (6/92, 2.50)-Wolverine-c/s 0.50 1.00 2.50

AMAZING ADULT FANTASY (Amazing Advs. No 1-6, Amazing Fantasy No 15)
No 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)
7-Otto-c/a in all 40.00 110.00 255.00 H
8-Last 10¢ issue 29.00 88.00 205.00 H
9-13 26.00 79.00 185.00 H
14-Prof. X prototype 29.00 86.00 200.00 H

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AMI)
1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art
in all 80.00 230.00 535.00 H
2 40.00 120.00 275.00 H
3-6: 6-Last Dr. Droom 32.00 96.00 225.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group
1-Inhumans (by Kirby in 1-4, ends #10) & Black Widow (ends #8) double feature begins 2.10 6.00 15.00
2-4 1.00 2.00 5.00
5-8; N. Adams-a 1.20 2.90 7.00
9, 10: 9, 10-Magneto app. 1.00 2.00 5.00
11-New Beast begins (1st app.), ends #17 1.70 4.20 10.00 H
12-17 13-Brotherhood of Evil Mutants app. 1.20 2.90 7.00 H
18-1st app. Killraven, N. Adams-a 1.70 5.00 12.00 H
19-38 0.70 1.40 3.50 H

AMAZING ADVENTURES
Dec, 1979-No. 14, Jun, 1981
Marvel Comics Group
V2#1-Reprints X-Men 1, 38 0.80 1.60 4.00
2-14: Early X-Men reprints 0.60 1.20 3.00

AMAZING CHAN & THE CHAN CLAN, THE (TV)
May, 1973-No. 4, Feb, 1974 (Hanna-Barbera)
1 1.70 4.20 10.00
2-4 1.00 2.50 6.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy) No. 15, Aug, 1962 (Sept, 1962 in indicia)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.) 1300.00 3900.00 17550.00 H

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
March, 1963-Present
Marvel Comics Group
1-Origin retold; Ditko-c/a #1-38 900.00 2700.00 12200.00 H
(Golden Records Reprint) 11.00 32.00 75.00 H
(with Golden Records (1966) 21.00 64.00 150.00 H
2-1st app. The Vulture 200.00 610.00 2025.00 H
3-1st app. Doc Octopus 130.00 380.00 1150.00 H
4-Origin & 1st app. The Sandman 110.00 330.00 975.00 H
5-Dr. Doom app. 100.00 310.00 925.00 H
6-1st app. Lizard 90.00 270.00 725.00 H
7, 8, 10: 8-Early FF backup story 70.00 200.00 475.00 H
9-Origin & 1st app. Electro 80.00 230.00 525.00 H
11, 12 40.00 120.00 270.00 H
13-1st app. Mysterio 50.00 160.00 365.00 H
14-1st app. the Green Goblin (Norman Osborn), Hulk x-over 110.00 330.00 975.00 H
15-1st app. Kraven The Hunter; 1st meethon of Mary Jane Watson (not shown) 59.00 140.00 320.00 H
16-1st Daredevil x-over (yellow costume) 32.00 96.00 225.00 H
17-2nd app. Green Goblin (c/s) 50.00 170.00 395.00 H
18-1st app. Ned Leeds (later Hobgoblin) 34.00 101.00 235.00 H
19-Sandman app. 26.00 84.00 195.00 H
20-1st app. & origin The Scorpion 34.00 101.00 235.00 H
21-2nd app. The Beetle (see Str. Tales#123) 22.00 66.00 155.00 H
22-1st app. Princess Python 29.00 60.00 140.00 H
23-3rd app. Green Goblin (c/story) 34.00 103.00 249.00 H
24 19.00 56.00 130.00 H
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) 23.00 69.00 160.00 H
26-4th app. Green Goblin, 1st Crime Master 26.00 77.00 180.00 H
27-5th app. Green Goblin 24.00 71.00 165.00 H
28-Origin/1st app. Molten Man 31.00 92.00 215.00 H
29, 30 16.00 49.00 115.00 H
31-38: 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren. 38-Last Ditko issue: 2nd app. Mary Jane Watson (cameo, face not shown, 7/66) 14.00 41.00 96.00 H
39-Green Goblin-c/s; id revealed 17.00 51.00 120.00 H
40-Origin Green Goblin (1st time told) 27.00 81.00 190.00 H
41-1st app. Rhino 11.00 34.00 80.00 H
42-3rd app. Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66) 11.00 34.00 80.00 H
43-49 7.40 22.00 52.00 H
50-Intro Kingpin (7/67) 34.00 103.00 240.00 H
51-2nd app. of Kingpin 13.00 39.00 90.00
52-60: 56-Intro Capt. George Stacy 5.70 17.00 40.00
61-74; 74-Last 12¢ issue 4.90 15.00 34.00
75-85, 91-93, 95, 99: 84, 85-Kingpin-c/s 4.00 12.00 28.00
90-Death of Capt. Stacy 4.90 15.00 34.00
94-Origin retold 6.40 19.00 45.00
96-98: Drug books not approved by CCA; Green Goblin storyline 97, 98-Green Goblin-c 8.60 26.00 60.00
100-Anniversary issue (9/71) 19.00 56.00 130.00 H
101-Intro/1st app. Morbius, last 15¢ issue 21.00 62.00 145.00 H
101-2nd printing (9/92, silver ink) 0.40 0.80 2.00
102-Origin Morbius (52 pgs., 25¢-c) 14.00 43.00 100.00
103-118, 109-Dr. Strange-c/s (5/72) 2.60 8.00 18.00
119, 120-Spider-Man vs. Hulk 4.30 13.00 30.00
121-Green Goblin kills Gwen Stacy 9.00 33.00 75.00
122-Death of Green Goblin 14.00 43.00 100.00
123-128. 124-1st app. Man-Wolf (9/73), orig in #125

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	2.60	8.00	18.00	
129-1st app. The Punisher (2/74)	40.00	120.00	275.00	
130-133, 138-160: 131-Last 20¢ issue	1.70	5.00	12.00	
134-Punisher cameo app. (7/74)	3.10	9.00	22.00	
135-2nd full Punisher app. (8/74)	9.00	28.00	65.00	
136-Re-intro Green Goblin (Harry Osborn)	4.30	13.00	30.00	
137-Green Goblin c/s (Harry Osborn)	2.10	6.00	15.00	
161-Punisher cameo; Nightcrawler app.	1.70	5.00	12.00	
162-Punisher, Nightcrawler app.	3.10	9.00	22.00	
163-173, 181-190: 181-Origin retold	1.20	2.90	7.00	
174, 175-Punisher app.	2.60	8.00	18.00	
176-180: Green Goblin app.	1.70	5.00	12.00	
191-193, 195-199, 203-208, 210-219	1.00	2.50	6.00	
194-1st app. Black Cat	1.70	5.00	12.00	
200-Giant-origin issue (1/80)	2.90	9.00	20.00	
201, 202-Punisher app.	3.10	9.00	22.00	
209-Origin & 1st app. Calypso (10/80)	1.30	3.30	8.00	
220-237: 225-Foolkiller c/story (2/82)	1.00	2.50	6.00	
238-1st app. Hobgoblin (Ned Leeds) (3/83) (w/Tattoz card intact)				
	10.00	29.00	68.00	H
238-Without Tattoz	3.60	11.00	25.00	
239-1st Hobgoblin/Spidey battle (2nd app.)	5.00	15.00	35.00	
240-243, 246-248: 241-Origin Vulture	1.00	2.50	6.00	
244-Hobgoblin cameo (3rd app.)	1.50	3.80	9.00	
245-Letty Donovan w/Hobgoblin powers battles Spider-Man (10/83), Hobgoblin cameo (4th app.)	2.00	6.00	14.00	
249-251-Hobgoblin/Spidey battle storyline	1.70	5.00	12.00	
252-1st app. black costume for Spidey (5/84)	3.70	11.00	26.00	
253-1st app. The Rose	1.20	2.90	7.00	
254-Jack O'Lantern app.	1.00	2.00	5.00	
255, 263, 264, 266-273, 277-280, 282, 283, 279-Jack O Lantern c/s. 282-X-Factor x-over	0.70	1.40	3.50	
256-1st app. Puma	0.80	1.60	4.00	
257-2nd app. Puma; Hobgoblin cameo	1.50	3.80	9.00	
258-Hobgoblin app. (minor)	1.70	5.00	12.00	
259-Fly Hobgoblin app., origin M. J. Watson	2.10	6.00	15.00	
260-Hobgoblin story	1.50	3.80	9.00	
261-Hobgoblin c/s	1.70	4.20	10.00	
262-Spider-Man unmasked	1.00	2.50	6.00	
281-1st app. Silver Sable (6/85)	1.90	6.00	13.00	
283-Silver: inf 2nd printing	0.60	1.20	3.00	
274-Zarathos (Spirit Of Vengeance) app. (3/86)	0.80	1.60	4.00	
275-(52 pgs.)-v/origin by Ditko ; Hobgoblin-c/s	1.70	5.00	12.00	
276-Hobgoblin story	1.50	3.80	9.00	
281-Hobgoblin battles Jack O'Lantern	1.70	4.20	10.00	
284-Punisher cameo app., Gang War begins, ends #288; Hobgoblin c/s	1.50	3.80	9.00	
285-Punisher app ; minor Hobgoblin app.	2.60	8.00	18.00	
286-Hobgoblin-c/app. (minor)	1.00	2.50	6.00	
287-Hobgoblin app. (minor)	1.00	2.50	6.00	
288-Hobgoblin full app.	1.30	3.30	8.00	
289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin); Macendale (Jack O'Lantern) becomes new Hobgoblin	3.10	9.00	22.00	H
290-292	0.90	1.80	4.50	
293, 294-Parts 2 & 5 of Kraven story	1.30	3.30	8.00	
295-297	0.90	2.30	5.50	
298-Todd McFarlane-c/a begins (3/88); 1st app. (cameo) Eddie Brock who becomes Venom (not in costume)	5.30	16.00	37.00	H
299-1st app. (cameo) Venom in costume	3.10	9.00	22.00	H
300-(52 pgs.)-Last black costume; 1st full Venom story	8.60	26.00	60.00	H
301-305	2.10	6.00	15.00	
306-311, 313, 314	1.70	4.20	10.00	
312-Hobgoblin battles Green Goblin	3.00	9.00	21.00	
315-317: Venom app.	2.70	8.00	19.00	H
318-323, 325, 326-Biweekly begins	1.30	3.10	7.50	
324-Sabretooth app.; McFarlane-c (no art)	1.70	5.00	12.00	
326, 327, 329-Ho McFarlane	0.70	1.40	3.50	
328-Hulk app.; last McFarlane-a	1.70	4.20	10.00	
330, 331: Punisher app.	0.80	1.60	4.00	
332, 333-Venom-c/s	1.30	3.10	7.50	H
334-336, 338-343	0.50	1.00	2.50	
337-Hobgoblin app.	0.70	1.40	3.50	
344-1st app. Cletus Kasady (Carnage)	1.40	3.50	8.50	H
345-1st full app. Cletus Kasady	1.70	5.00	12.00	H
346, 347-Venom app.	1.60	4.00	9.50	H
348, 349, 351-359	0.40	0.80	2.00	
350-(1.50, 52 pgs.)	0.60	1.20	3.00	
360-Carnage cameo	1.20	2.90	7.00	H
361-Intro Carnage	2.40	7.00	17.00	H
361-2nd printing (1.25-c)	0.40	0.80	2.00	
362, 363-Carnage & Venom-c/s	1.50	3.80	9.00	H
362-2nd printing	0.30	0.60	1.50	
364, 366-374, 376-387, 373-Venom back-up. 374-Venom-c/s. 376-Cardiac app. 378-Maximum Carnage, part 3. 381, 382-Hulk app. 383-The Jury app. 384-Venom/Carnage app.	0.30	0.50	1.25	
365-(3.95)-Hologram-c, pull-out poster; 1st app Spider-Man 2099	1.00	2.50	6.00	H
375-(3.95)-Hole-grafx-c, Vs. Venom-c/s	0.90	2.30	5.50	H
Annual 1-('64)-1st Sinister Six; new 41 pg. story	40.00	125.00	320.00	H
Annual 2-('65)-New Doctor Strange story (early)	16.00	48.00	125.00	H
Special 3-(11/66)-Avengers vs Hulk x-over	5.70	17.00	40.00	H
Special 4-(11/67)-Spidey battles Human Torch (new 41 pg. story)	6.40	19.00	45.00	H
Special 5-(11/68)-Peter Parker's parents; New 40 pg. Red Skull story	7.10	21.00	50.00	H
Special 6-(11/69)-r/41 pg. Sinister Six story from Annual #1	3.20	7.90	19.00	H
Special 7-(12/70)-All reprints	3.20	7.90	19.00	H
Special 8-(12/71)-All reprints	3.20	7.90	19.00	H
King Size 9-(1973)-r/Spec. Spider-Man magazine (Green Goblin c/s. 40 pgs re-edited from orig. 58 pgs)	3.20	7.90	19.00	H
Annual 10-12 ('1976-78)-All new-a	1.20	2.90	7.00	
Annual 13 ('79)-John Byrne-a	1.30	3.30	8.00	
Annual 14 ('80)-Miller-c/a	1.50	3.80	9.00	
Annual 15 ('81)-Punisher app., Miller-c/a	3.10	9.00	22.00	
Annual 16-20 ('1982-86)	1.00	2.50	6.00	
Annual 21 ('87)-Wedding issue; direct sale	1.30	3.30	8.00	
Annual 21 ('87)-Wedding issue; newsstand	1.30	3.30	8.00	
Annual 22 ('88)-Evolutionary War	1.30	3.30	8.00	
Annual 23 ('89)-Atlantis Attacks; Leifeld-p	1.00	2.50	6.00	
Annual 24 ('90, 2.00)	0.70	1.40	3.50	
Annual 25 ('91, 2.00)-1st solo Venom story	1.30	3.30	8.00	H
Annual 26 ('92, 2.25)-New Warriors-c/story, Venom solo story, cont'd in Spect. S-M Ann. #12	1.00	2.00	5.00	H
Annual 27-('93, 2.95)-Polybagged w/card	0.60	1.20	3.00	
...: Skating on Thin Ice 1-('90, 1.25, Canadian)	0.80	1.60	4.00	
...: Skating on Thin Ice 1-(2/93, 1.50, American)	0.30	0.60	1.50	
...: Double Trouble 2-('90, 1.25, Canadian)	0.60	1.20	3.00	
...: Double Trouble 2-(2/93, 1.50, American)	0.30	0.60	1.50	
...: Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/s	0.60	1.20	3.00	
...: Hit and Run 3-(2/93, 1.50, American)	0.30	0.60	1.50	
...: Chaos in Calgary 4-(2/93, 1.50, American)	0.30	0.60	1.50	
...: Deathfall 5-('93, 1.50, Canadian)-Green Goblin-c/story; features Montreal Expos	0.30	0.60	1.50	

Giveaways: See Overstreet Price Guide listings

AMERICAN, THE

July, 1987-No. 9, 1989 (1.75, B&W)				
Dark Horse Comics				
1-(1.50)	1.00	2.00	5.00	
2	0.70	1.40	3.50	
3-5	0.50	1.00	2.50	
6-9	0.40	0.70	1.75	
American Collection (B&W, 5.95)	1.00	2.50	6.00	
Special 1 ('90, 2.25)	0.50	0.90	2.25	

AMERICAN FREAK : A TALE OF THE UN-MEN

Feb, 1994-No. 5 (1.95, color, limited series)				
DC Comics				
1	0.40	0.80	2.00	

AMERICA'S BEST TV COMICS

1967 (Giant Size, 68 pgs., 25 cent one shot)				
American Broadcasting Company				
1-Fantastic Four, Casper, Amazing Spider-Man	5.70	17.00	40.00	

ANGEL AND THE APE (Becomes Meet Angel)(See Showcase #77)

Nov-Dec, 1968-No. 6 Sept-Oct, 1969				
National Periodical Publications				
1	2.90	9.00	20.00	
2-6	1.70	5.00	12.00	

ANIMA

Mar, 1994-Present (1.75, color)				
DC Comics				
1	0.40	0.70	1.75	

ANIMAL MAN (See Strange Adventures #180 for 1st app.)

Sept, 1988-Present (Color)				
DC Comics				
1-Bolland-c #1-63	2.10	6.00	15.00	
2	1.70	4.20	10.00	
3, 4	1.00	2.50	6.00	
5-10: 6-Invasion tie-in	0.80	1.60	4.00	
11-20: 11-Begin $1.50-c	0.60	1.20	3.00	
21-26: 26-Last Grant Morrison scripts	0.50	1.00	2.50	
27-49, 51-55, 57-59	0.40	0.70	1.80	
50-(2.95, 52 pgs.)-Last issue by Tom Veitch	0.60	1.20	3.00	
56-(3.50, 68 pgs.)	0.70	1.40	3.50	
60-69: 60-Begin 1.95-c	0.40	0.80	2.00	
Annual 1 (3.95, '93)- Children's Crusade Pt. 3	0.80	1.60	4.00	

ANTHRO (See Showcase #74)

July-Aug, 1968 - No. 6, July-Aug, 1969				
National Periodical Publications				
1	4.30	13.00	30.00	
2-6	2.30	7.00	16.00	

ANYTHING GOES

Oct, 1986-No. 6, 1987 (Mini-series)				
Fantagraphics Books				
1-Raming Carrot app.	0.60	1.20	3.00	
2-4, 6	0.40	0.80	2.00	
5-TMNT app., 2nd time in color	0.60	1.20	3.00	

APPLESEED

Sept, 1988-Book IV #4, Aug, 1991 (B&W)				
Eclipse International				
1	1.70	5.00	12.00	
2-5(1/89)	0.60	1.20	3.00	
Book II, 1(2/89)-5(7/89)-A. Adams-c	0.50	1.10	2.75	
Book III Vol. 1(8/89)-4 (2.75)	0.60	1.10	2.75	
Book III Vol. 5 (3.50-c)	0.70	1.40	3.50	
Book IV #1-4 (1/91-8/91, 3.50-c)	0.70	1.40	3.50	

AQUAMAN (See Adventure #269, Detective #233 & Showcase #30-33)

Jan-Feb, 1962-No. 63, Aug-Sept, 1978				
National Periodical Publications/DC Comics				
1-Intro Quisp	30.00	90.00	290.00	
2	17.00	51.00	120.00	
3-5	12.00	36.00	85.00	
6-10: 9-Sea Devils app.	8.60	26.00	60.00	
11-20	6.40	19.00	45.00	
21-32, 34-40	4.00	12.00	28.00	
33-Intro Aqua-Girl (see Adv 266)	5.70	17.00	40.00	
41-47, 49	1.70	5.00	12.00	
48-Origin reprinted	2.30	7.00	16.00	
50-52: Deadman by N. Adams	3.10	9.00	22.00	
53-58: 56-(3-4/71)	1.20	2.90	7.00	
57-63: 57-(6-9/77)- 58-Origin retold	0.90	1.80	4.50	

AQUAMAN

Feb. 1986-No. 4 May, 1986 (Mini series)			
DC Comics			
1	0.80	1.60	4.00
2-4	0.50	1.00	2.50
Special 1 ('88, 1.50)	0.40	0.80	2.00

Amazing Spider-Man #298

© MEG

MARKETPLACE MAIL

Card Market Criticism

Hey everyone out there in the non-sport card world. All I can say is, where is the market going to go from here? Who needs Shaq when you got Star Trek?

What was once an area where your customers could obtain information about their favorite characters has now become a full fledged blow-out. There is nothing satisfying about watching your customers passing up a comic so they will have enough money to buy a pack of cards. After all, comics were the foundation for the return of the non-sport card market.

Don't get me wrong. In general, I think the non-sport card market is a good idea. When Marvel Universe came out with their comic cards, it revolutionized the market forever. This enabled the consumer (mostly younger fans) to find out the first appearances of such great characters like Spider-Man and Hulk and to learn the significance of them.

After the huge success of the Marvel Universe cards, everyone decided to jump on the band wagon. Next came what will live in infamy as the almighty "bonus card". Companies could offer you the incentive of getting a special card if you buy their packs. This began the battle of bonus cards. First there was the hologram. This lead way to chromium cards, foil etched cards, gold stamped cards, vinyl cards, glow in the dark cards, and who could forget the piece de resistance, the 3D true to life hologram.

Next, non-sport companies decided to get us for a little more money. First they limited the amount of holograms per box. Now the consumer would either have to buy a sealed box of cards or buy the bonus cards from their local comic store. This drove the demand (short term) up for bonus cards. Just like in the comic world, this started a false market. Within a couple of months everyone who wanted these cards would already have them and thus the value would level off and eventually drop. How do you tell a customer that the cards they are about to buy won't be worth what they paid in a couple of weeks?

Howard Isaacs, Florida

Set The Record Straight

Let's set the record straight on Tales of Suspense #49. It is the first cross-over appearance for both the Avengers and the X-Men. It follows that it also ties with X-Men #3 as the third appearance of the X-Men. Some book, huh?

Chris Spagnoli, No Address Given

Bad Investment Stats

Obviously, the comic book market is currently going thru better times, with a proliferation of companies producing stuff at a breakneck pace. Hopefully, there will be no impending implosion of sorts to cripple a healthy, robust market. With that in mind, I wanted to find out if comic books are a worthy investment in today's times, even accounting for inflation?

First of all, I used my computer to "inventorize" my entire collection, and to calculate the values that I will present forth. As of now, my collection consists of 1,700+ comics collected over the span of twenty years, valued at $8,800, according to the recent market conditions as indicated in your magazine. I spent approximately $3,500 in real dollars in that 20 year span to acquire the collection I have now. From a quick glance, I already have an unrealized 'profit' of $5,400, or a quantum leap of 151%! Excellent figures for any investment, however, I didn't take inflation into account.

I spent 20 years building my collection, and it makes sense that I paid less in my early years, after all, I was just a kid on a weekly $2 allowance or so, and paid out a lot more in my work. These expenses have to be allocated somehow, and I instituted a sliding scale to divvy up the amount by 10% increments for 20 years. It is more complex than it really sounds.

Secondly, I had to institute a theoretical rate of inflation, adjusted by how many years of that particular amount, for example, in the first year, the inflation rate applies for entire 20 year span, and in my fifth year, the inflation rate applies for the remaining 15 years, and in my fifteenth year, the inflation rate applies for the final five years, and so on. Again, this is more complex than it seems, using the future value computation method. I assumed an inflation rate of 5 percent.

Now, after calculating the appropriate values, the amount I spent, $3,500, is actually worth $5,125 in real dollars today. Again, when the inflation is taken into account, I still made a nice unrealized 'profit' of $3,675 or an 105% increase. ($8,800 value minus $5,125 inflation value.)

There still is one more factor to take into consideration, when deciding if comic books are excellent investments in today's market is the liquidity component. If one wants a truly liquid investment, comic books can be that, but at an substantially lower rate than what the market dictates. Comic books are at best illiquid, meaning that they take years before the seller decides that the time and price is right for sale. However, that comparison is valid in with, say, real estate. However, let's say that for the moment my collection is a liquid investment, and any dealer in the country would buy my collection for 50 percent of the guide value on the spot. (Actually this is an optimistic estimate, for I'm quite sure that most dealers would haggle up to 35% max.) I would call the 50 percent the watershed mark in where one can pretty much move his entire collection quickly, giving the impression that it is a 'liquid' investment.

Now, with the 50%, the value of my collection would be at around $4,400 dollars ($8,800 divided by half), which is $725 dollars lower than the real inflated value of $5,125 dollars I spent to acquire this collection in the first place. Which translates into a loss of 21 present. Put this into comparison with the stock and bond market, where there is a real sense of liquid investments coming and going at a breakneck pace, the comic book market represents a very poor investment at the least.

Now, finally, my caveat- Buy comics that you truly love reading, and not for its speculative merits. You'd be better off investing in the stock market and watch your dollars grow. I understand that speculators in the first place has mainly fueled this boom that we now see in today's comic book marketplace, and it doesn't bode well for its future. I wish for the times where I can purchase a comic book for reading enjoyment (I still do, but those books are getting increasingly rare) rather than to encounter gimmicky and flashy stuff which is so prevalent now.

I know that you publish the Overstreet Comic Book Monthly to illustrate the comic book market at a glance, which is invariably used as an investment tool, but I hope this letter can illustrate what investing in comic book truly means, watching collections grow over the years of reading and pleasurable enjoyment, instead of speculation.

Todd Elliott, Florida

CONTINUED ON PAGE 148

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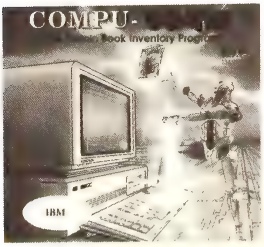

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Your point is well taken relative to newer material. However, the same conclusion cannot be applied to pre 1965 material.

VG/FN Pricing?

I have two questions I hope you can help me with. One, regarding pricing on Silver Age books, what is the best way to determine prices for books that are graded between two grades, example: VG/FN? Two, do you have any plans in the future to do any stories on DC's oversize limited collectors editions? These are great 70's DC books that need some recognition.

Richard Yanchus, Pennsylvania

Regarding your first question, see my letter from the editor in the last issue. As for the second, we have just such an article "in the wings."

Cheap Stuff!

I picked up a copy of the old CBM #12 recently, and I loved Erik Andresen's article about 10¢ DC's under $20. In a similar vein, I decided to see if there are any 12¢ Marvels under $5 - and, surprisingly enough, there are! Capt. Savage #11-14; Kid Colt #141-147?; Mighty Marvel Western #2-5; and Two-Gun Kid #81-92 are all priced between $3 and $5 and have either 12¢ covers, or are 25¢ giants published during the 12¢ era. Only Two-Gun Kid and Capt. Savage have new stories, however. What I was really surprised to discover was that there are still 12¢ issues from mainstream Marvels like Daredevil and Captain America under $10.

I love the articles you publish about Golden/Silver age artists, but I think they seem to center a little too much on Ditko, Kirby, and Schomburg. As much as I love these artists, and as much as I love to read about them, I can't help but feel that an article about someone like L. B. Cole, would be more interesting/educational for your readership than a 4th or 5th article on Kirby or Ditko. May I further suggest articles on artists like Zolnerowich and Leo E. O'Mealia? I admire their work but know little about them and would love to learn. I've always felt O'Mealia's early DC (e.g., Adventure 41, early Actions) covers and Zolnerowich's Fiction House covers were outstanding - in my mind every bit as notable as those of some of the more famous artists.

I don't mean to sound critical - I find each issue of CBM or GAQ informative and an enjoyable read. I just feel a little more variety would make it even better!

Excelsior! Long live the Prodigious Purple Price Guide!

Dan Maresca, Canada

Rare Showcase Debate

I've just recently gotten back into comic book collecting after a 2 year hiatus, and I must say that as of recently (past year & 1/2) your magazine has grown by leaps & bounds. I have only one complaint, what happened to Keith Contarino's reports? They were one of my favorite parts of the magazine. Is there any chance of getting him back? I remember his predictions from 1988 that are just now coming true.

Now some observations. I noticed that during the "Valiant explosion" many dealers were labeling it as an investors market only and saying that "It's not that good of reading" or "They're not really scarce", net in the same reports say that Jeff Smiths "Bone" should be invested in because it's scarce and good reading. I'm not defending Valiant, or knocking Bone, I just thought it was sort of contradictory.

Also, the Silver Age market seems to be in a slump! I figured increase percentages for the top 49 most valuable Silver Age books, and only one(!) has gone up more than 50% since OPG #23! (It was Showcase #14, and rightfully so with its deep purple cover, the book is very scarce in nice shape) and only 5 went up more than 40%! Even Showcase #4 has only gone up 33% after a 5 year average of 110%. 3 keys didn't even go up at all. (All information is as of CBM #9)

Your VG 45 prices on DC books seem very low. Take Showcase #17 for instance CBM #2 has NM guide at $950 and VG at $267. CBM #9 has NM at $1175 and VG at $270? A $3 increase for VG and a $225 increase for NM? At CBM #2, VG is 28% yet in #9 VG is down to 23%. Its even worse for Brave & Bold #34. VG price for Showcase #4 hasn't gone up while NM has risen $2,500! (VG's regularly sell for $3,500+) The average VG percentage for the #4 Showcase Flash issues is a mere 21.3%. This is only 1.3% more than most dealers GD/VG prices. Marvel books, in general, tend to have more realistic VG prices, but are much more common than their DC counterparts. One last thing, I would like to add Showcase #20 to the "rare Showcase" debate. It (and 21) are very hard to find in comparison to those #'s around it (17-30). Many dealers agree with me on this. I've been searching for a decent VG/FN copy for 7 months. All I've found is a GD+, a VF, and a VG with color touches (amateur). The GD+ and VF sold before I could buy them so I took the VG and am looking still.

Thanks for your time & energy on making the best and only price guide. Make Mine Overstreet.

Dan Hampton, New Mexico

(1) Well Dan, as much as I agree with your analysis of Showcase 17, fact is we only report the market, we don't make it. It is not a logical or fair market either. I see rare and beautiful books every day (from the 1930s-1950s) that SHOULD guide for much more than their more recent counterparts in my opinion. But the market simply does not reflect my (our?) opinion in this area. (2) The market is presently driven by a severe and almost paranoid case of "submint phobia" (fear of any comic in less than mint). It is a reflection of the number of collectors who are still very inexperienced and uninformed. Education (I hope) will eventually change this. The issue you address (Good being worth significantly less than Near Mint) lies in with the marketplace, not with those who report the marketplace. (Remember the adage about shooting the messenger?) Our job is accurate reporting, and whether I like or agree with it, it gets reported accurately. (3) I couldn't agree with you more regarding Showcase #20. I been avidly collecting and upgrading my Showcase set for 30 years and #20 rarely, if ever, appears in high grade. I enjoyed your letter Dan, Thanks for writing.

Ammo Box Question

Good job guys. The CBM is excellent and quite entertaining. I have a few questions that I was hoping you could answer: 1) Why do prices in the CBM correlate with the conditions VG, VF, and NM while the Annual Overstreet guide (since its inception) utilizes VG, FN, and NM as its price parameters? The next questions concern storage practices: 2) Should fire-proof safes be used? I've heard that moisture is released in the contained environment even if no fire has occurred. (We know how damaging moisture is!) 3) Could sealed ammo boxes containing silica gel packets be used as a storage option? They're relatively cheap and durable. Thanks for the answers!

Mark J Foy, South Carolina

(1) Our monthly magazine now lists prices for Good, Fine, and Near Mint just like the annual. (2) I never heard of that problem, but I don't know for sure. Perhaps one of our astute readers can address your safe condensation question. (3) I know of several who swear by "ammo: boxes" and silica gel packets, but there can be problems. Some ammo boxes still have lubricants (including grease) on internal surfaces, or paint which chips off and is a nuisance. As for silica gel packets, if not carefully monitored, can either "lose their charge" (so to speak) or cause the humidity to drop BELOW acceptable levels. Maybe Tracey Heft will address your questions in a future installment of Bag, Board, & Box!

CONTINUED ON PAGE 150

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Are they worth the price one pays? To me it's as personal as selecting a new car. Everyone has a reason why a car seems attractive. The same for signature comics. You buy one for who they are, what they've done and hopefully it will increase in value by what they will do. In my opinion the best way to obtain a signature is to meet the artist. I agree it is not as easy to do as it is to say, however I believe the appreciation is greater and the value even more so. I have an autograph of Jim Shooter on my ticket stub from Comicfest 93 in Philadelphia, I would not trade for a dozen Superman platinum 75's. But that's me. I've seen signature comics for sale on shopping networks and several trade magazines. Some worth it, some definitely not. I've spoken to dealers in my area and the general consensus is most signature comics are overpriced. In closing I'd like to say a signatures value is dictated only by it's own personal demand. If you like it buy it, and maybe someday it will become valuable. But if you're willing to give up your hard earned cash then to me it's already become valuable.

Jeff McGowan, New Jersey

Mini Comic Query

I have a small trading card sized Spider Woman comic book. It is produced by Marvel Comics Group and is numbered #4. It is entitled To Defy Doctor Doom, and is 10 pages long. The inside of the front cover reads, All Characters TM and Copyright 1981 by Marvel Comics Group, a Division of Cadence Industries Corporation.

Granted, only the date is really anything (viable information) that could be used to determine its origin. I have no idea as to its origin or value, and I have been to several comic book stores in my area and no one has been able to help me. I would appreciate it if you could give my any information on it, including value.

Brent Bechtel, West Virginia

See the Article "Mini & Mighty" in CBM #8, page 150.

Strip Collector Query

As a collector I've been following Overstreet Price Guides for 20 years now and still have yet to find any publication remotely as good in quality & standards. I enjoy CBM; my only fear is that your type size is rapidly reaching a point of illegibility.

I am writing you to inquire about Sunday comics. I recently found a healthy collection of The Washington Post Sunday comics dating from the present back to about 1973.

Some of the early ones have originals such as Little Orphan Annie, Dick Tracy, and The Phantom. In the late 70's pages I spotted some of the following: Spider-Man, The Incredible Hulk, Howard The Duck, Star Wars (w/Russ Manning art), Star Hawks (w/Gil Kane art), and a short-lived Buck Rogers strip (w/Gray Morrow art).

In your opinion, considering the expendable nature of these, do you think that they have any potential for value other than as fire starter?

Gordon Harris, Maryland

I'm sure they have value to someone but, regretfully, the heyday of "strip collectors" has waned. I would contact a number of the dealers and advisors listed in this publication for current market value.

Comic Shop Complaint

Hello there. I've been collecting comics just outside ten years now and most of my collection has been extracted from the various stores that riddle Southern California. However, I have a complaint or maybe just some advice as a concerned consumer. Comic book stores, more often than not, have the worst service available. There has been many times I've walked into a comic store and felt like they closed an hour ago and forgot to lock the door. Paranoid? I don't think so. It's not like I'm standing there eating cotton candy with both hands while demanding to peruse their NM copy of AF #15.

I don't get it. I come in with money, sometimes I know what I want and sometimes I don't. That's why comic stores carry a selection of books isn't it? I can't spend money if there's no one there to get a book out from the back. I'm sorry, I know the mom and pop size stores have limited help that I can understand. The big name larger stores though have no excuse. They usually have one guy I refer to as the "Comic Deity" who's there only every other Tuesday unless it rains and six other guys that all duck behind the counter at the first sign of a question.

Well you heard enough of my griping for now, but I do want everyone to know that I've found all the answers to all the question I've ever had about comics in the Overstreet annuals, updates, and monthlies. Thanks for being the best and the only price guide out there.

Greg Matson, California

Arnie's Card Info

It was great seeing you guys in San Diego (was it really that long ago already??) And it was a particular thrill attending the AACBC meeting! I recommend any comic collector who appreciates seeing and talking about prime Golden and Silver Age books with a core of die-hard aficionados to go out of their way to attend! The ribs this year weren't too shabby, neither! Thanks, Mike, for sending along that photo of me drooling over Mick's box of mint-plus goodies!

Enclosed is my check for subscription renewal. The magazine gets better each issue! I always look forward to each issue.

In your letter you mentioned wanting info on upcoming card sets I'm working on. Here's a list of the sets coming up that I'm designing, followed by a checklist of all the previous sets we've completed:

Fleer: Ultra X-Men
Topps' Universal Monsters
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Fleer Amazing Spider-Man
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Previous sets:
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Skybox's Marvel Universe 4
Skybox's Uncanny X-Men II
Skybox's The Return Of Superman
Skybox's DC: Bloodlines
Skybox's GI Joe Card Set

There's a few more sets that aren't official yet… I'll let you know when I can.

Arnie Sawyer, New York

Good Went Down?

This week I purchased the February 1994 edition of CBM and was both delighted and somewhat confused by the new pricing guide.

Delighted because of the decision to change to a GD/FN/NM breakdown on pricing. I found the VG/VF/NM breakdown somewhat strange

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and always felt you all should be consistent with your annual guide.

The confusion comes from what appears to be dropping values on many of the books especially Silver Age books - over the past year. I began collecting SA books about three and a half years ago and have witnessed a steady increase in prices - until now. Although most Silver Age NM prices have shown increases from the 1993 annual guide, many of the GD and FN prices have indeed dropped between the annual publications and CBM #10. Most of the Silver Age in my collection is in the range of VG+ to VF. I have little that would be considered NM. As a result, a large number of Silver Age books I have seem to have slightly dropped in value. Actually, this is not all bad news. As a collector it should mean I can now get Silver Age books for less than I could nine to ten months ago. That is, if the dealers drop their prices to correspond with the price drops.

Still, I can't believe a FN copy of Showcase #34 has actually dropped in value by $65 and Chall. of the Unknown #1 slipped by $90.

Is this the first time in recent years that Silver Age prices are showing price decreases?

Bill Smith, Missouri

Prices can fluctuate downward on occasion, primarily in the lower grades. It does not mean they stay there permanently. Many collectors write and say how much they wish their favorite books would go down for awhile, just so they can "pick them off" at lower prices. Then, inevitably, the value of the vast majority of material (older than 20 years) rises. It's just the nature of the beast. But up or down, our duty to consumers requires that we report data accurately, which, of course, we will continue to do. Thanks for writing with an excellent question!

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